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A HANDBOOK FOR ENGLISH TEACHERS

For Use in the Oklahoma High Schools

BY

S. R. HADSELL

Professor of English in the University of Oklahoma

Price, 25 Cents

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A LIST OF BOOKS FOR THE TEACHER OF ENGLISH OR FOR THE ENGLISH LIBRARY

Twelve Centuries of English Poetry and Prose. Selected and edited by Alphonso G. Newcomer, A. M. Leland Stanford Jr. University, and Alice E. Andrews, Cleveland High School, St. Paul. Cloth, 760 pages, \$1.75.

American Literature, Alphonso G. Newcomer. Cloth, 364 pages, \$1.00.

Development of English Literature and Language, A. H. Welsh, A. M. Cloth, 1 vol., 1,092 pages, \$2.25.

Elements of English Composition, L. A. Chittenden; formerly teacher of English Composition, Ann Arbor, Mich. Cloth, 174 pages, \$1.00.

Principles of Vocal Expression and Literary Interpretation, W. B. Chamberlain, A. M., formerly of University of Chicago, and S. H. Clark, Ph. B., University of Chicago. Cloth, 478 pages, \$1.50.

Dramatization. Selections from English Classics, Adapted in Dramatic Form, Sarah E. Simons, Head of the Department of English in the High Schools of Washington, D. C., and Clem Irwin Orr, Instructor in English in the Central High School, Washington, D. C. 402 pages, price \$1.25. Selections for each year's work are reprinted separately and may be secured by the teacher for \$0.20 each.

American Public Addresses, Joseph V. Denney, A. M., Ohio State University. Cloth, 325 pages, \$1.00. A brief Manual on Public Speaking with abundant illustrative material.

Reading Reports, B. A. Heydrick, A. M., High School of Commerce, New York City. Paper, 45 pages, \$0.15. A blank book with suggestive headings.

The following Lake History Stories may be of interest to teachers of English:

Greek Gods, Heroes and Men, Samuel B. Harding, Ph. D., Indiana University, and Caroline H. Harding. Cloth, 195 pages, \$0.50. For upper fourth or lower fifth grade. Useful to the teacher of English for easy review and supplementary reading.

The City of the Seven Hills, Samuel B. Harding, Ph. D., Indiana University. Cloth, 267 pages, \$0.50. For fifth grade. Useful to the teacher of English for review of English, for review of the Story of Rome and Roman Legends, and for supplementary reading.

The Story of the Middle Ages, Samuel B. Harding, Ph. D., Indiana University. Cloth, 260 pages, \$0.50. For upper fifth or lower sixth grade. Useful to the teacher of English for historical reviews or supplementary reading.

The Story of England, Samuel B. and William F. Harding. Cloth, 384 pages, \$0.60. Maps, outlines, suggestive topics. For sixth and seventh grades, but useful to the teacher of English for review of English history and for supplementary reading.

The Story of Europe, Samuel B. Harding, Ph. D., Indiana University, and Margaret A. Snodgrass, A. M., Shortridge High School, Indianapolis. Cloth, 364 pages, price \$0.60. Useful to the teacher of English for historical review, or supplementary reading.

The following monographs, in which many teachers have found inspiration and practical help, are mailed free to any teacher. Please give school address when requesting them:

Marsh's Manual for the Teaching of English Classics.

Marsh's Suggested Course of Study in English.

Professor Herrick's Methods of Teaching Rhetoric in Schools.

Professor Newcomer's Study of English Literature.

Helpful Questions for American and English Literature.

An Open Letter from an English Teacher to Professor Newcomer after reading his essay on the Study of English Literature.

Miss Buck: *Make-Believe Grammar.*

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INTRODUCTION

This pamphlet gives in detail a plan for the English work during the four years of the High School. It is based upon Herrick and Damon's *New Composition and Rhetoric*, Abernethy's *American Literature*, New-comer's *English Literature*, and the Lake English Classics. It meets the requirements of The Joint Committee on Uniform Entrance Requirements, and supplements the course in English outlined in the Oklahoma High School Manual. In order to prove concrete and definite, this manual considers the work week by week, not mechanically, it is hoped, but suggestively. It has in view the pupil who will leave school when the course is finished as well as the pupil who will go to college. It means to encourage teachers to do a few things thoroughly, with the eye always upon the object of the study of English, and it means to help them unify and fit together and emphasize the work of the four years.

Since systems are a means to an end, and are of less importance than the work accomplished, the wise teacher will use such points in this pamphlet as appeal to him, such points as he may adapt to the needs of the school and his pupils. He may have three years of English instead of four. He may need to fit together the kinds of work he has to do in a different way. He may have inherited a course which he cannot revise immediately. He may not be able to secure all the books he needs for the school library, or for the home readings. But whatever the local conditions, it is hoped that even the experienced teacher may find some useful hints in this pamphlet, and that the teacher with less experience may find here a guide through the tangled way of text books, classics, and theme writing to economic and efficient accomplishment.

The plan outlined in the following pages provides for the study of composition and literature in every week of the High School course, but suggests more writing in the first two years than in the last two, and more reading in the last two years than in the first two. Moreover, it suggests that text books be used intensively for several weeks, and after that for reference only, while a classic is read intensively. For example, in the first year, this manual suggests that the text book in rhetoric and composition be studied and applied until December, and that after that a classic, *The Sketch Book*, be read in class. Writing and oral composition

are to be carried on with the study of the text book and with the study of the classic. Beyond the intensive reading of one classic, or more, each half year, this plan provides for free reading, or home reading, or extensive reading as it may be called, of classics which are grouped to include both poetry and prose and various types of literature. The extensive readings are arranged to supplement the text book, and to awaken interest in reading. They are adapted to the ages of the pupils.

The teacher is here allowed considerable latitude in reviews and tests. Two weeks are given for review at the end of each half year, but the teacher may wish to arrange the time differently. It is assumed, however, that reviews will be frequent and thorough. Each week the work should be connected with the work of the previous week. Each day the work should be related to that of the previous day. Often, written reviews, five or ten minutes in length, at the beginning of the class hour, will awaken interest and test the pupil's preparation for the day. When sections of the text book are completed, or when classics studied in class are finished, review should be required.

Although there is provision here for a great deal of writing and speaking during the four years, the teacher should not be over burdened with theme correcting. No teacher should begin, however, with the idea that the teaching of English is easy. Much of the composition work should be done in class and much of it should be oral. Often, recitations and discussions should emphasize oral composition. Many of the written reports on the outside reading should be discussed in class. Themes which the teacher criticizes outside of the class time he should return promptly. He should not forget that criticism is constructive as well as destructive. All themes should be collected promptly on the day set for them, so that the pupils may be trained to submit work promptly when it is due. The teacher should make provision for personal conferences with pupils on both themes and reading at regular intervals. Some of the themes may be read for the first time by the teacher in the pupil's presence.

The attention of the teacher of literature is called to the value of dramatic interpretation in making literary masterpieces real to the class. Suggestions are made here and there in this pamphlet for the dramatizing of scenes, or for the representation in action or tableau of interesting portions or adaptations of classics. In this connection the teacher will be interested in *Dramatization, Selections from English Classics Adapted in Dramatic Form*, by Sarah E. Simons and Clem Irwin Orr (Scott, Foresman and Company, 1913). The book contains dramatizations for each year of the High School course together with suggestions for class or public production. Portions of the complete book are reprinted in pamphlet form so that

the teacher may secure, for twenty cents, selections for each year. These will be useful if he wishes each pupil to procure a copy for memorizing a part when the dramatizations are acted. Classics which have been dramatized by these authors are starred in the lists of classics given in later pages of this manual.

The success of the teacher may depend a great deal upon efficient management of the cost of books in the English course. Pupils are often unable to buy all the books the teacher would like them to have. Because of the number of books he must buy each year, the parent may be unwilling to coöperate with the English teacher. But the course here outlined need not be too expensive. In the first year, for example, the pupil would need to buy, in addition to his text book, one classic in December for class use, and one in April. He may need several classics for home reading if the school library does not supply them, but by buying one or two, he may exchange with other members of the class when he has read the books he has purchased for himself. By means of school entertainments, duplicate copies of classics may be purchased for the school library. Some of the public presentations of the dramatizations may be utilized to secure books for the library. Pupils should be encouraged to buy selections for the extensive reading with their own money. The local book stores should be encouraged to keep a supply of English classics used by the High School on hand. The school board should be urged to equip the library completely; particularly with duplicate copies of the books which are often in demand. The teacher of English should be as much interested in adequate equipment as the teacher in the laboratory. The superintendent and the school board will be glad to supply reference books, maps, and charts, and perhaps even projection apparatus for slides and opaque objects, if the English teacher will demonstrate their value.

It is the purpose of this manual to suggest to the teacher of English a definite aim, for the teacher with an aim will enjoy his work and the pupil who is given an aim will be willing and enthusiastic. At no time in the course should the teacher or the pupil drift. Sometimes, because the teacher neglects the work near at hand, pupils come to college who cannot spell, punctuate, or write a plain declarative sentence; sometimes for the same reason, students graduate from college with the same faults. It is the opinion of the author of this pamphlet that by the time the pupil finishes the High School, whether he goes into business or into college, he should be able to speak and write correctly and effectively whenever in his ordinary life he needs to speak and write. He should know well the important American and English writings and writers, and the chief facts of American and English literary history. He should have some conception of the rules for

the construction of the various literary types just as he has a conception of the rules for football or baseball or basket-ball. He should know how to read and he should like to read. His taste should be developed beyond that of the careless untrained reader, because his association with the classics and with an enthusiastic teacher should awaken in him an appreciation of the good in literature.

In order to emphasize the fact that the teacher of English should keep the result of his teaching in mind, and in order to put clearly before inexperienced teachers the ideals of experienced leaders, the following suggestions from the report of the Committee on English to the North Central Association of Colleges and Secondary Schools are reprinted here:

“Preparation in English has two main objects: (1) command of correct and clear English, spoken and written; (2) ability to read with accuracy, intelligence, and appreciation.

“The first object requires instruction in grammar and composition. English grammar should ordinarily be reviewed in the secondary school; and correct spelling and grammatical accuracy should be rigorously exacted in connection with all written work during the four years. The principles of English governing composition, the use of words, paragraphs, and the different kinds of whole composition, including letter-writing, should be thoroughly mastered; and practice in composition, oral as well as written, should extend throughout the secondary school period. Written exercises may well comprise narration, description, and easy exposition and argument based upon simple outlines. It is advisable that subjects for this work be taken from the student's personal experience, general knowledge, and studies other than English, as well as from his reading in literature. Finally, special instruction in language and composition should be accompanied by concerted effort of teachers in all branches to cultivate in the student the habit of using good English in his recitations and various exercises, whether oral or written.

“The second object is sought by means of two lists of books, headed respectively **READING** and **STUDY**, from which may be framed a progressive course in literature covering four years. In connection with both lists, the student should be trained in reading aloud and be encouraged to commit to memory some of the more notable passages both in verse and in prose. As an aid to literary appreciation, he is further advised to acquaint himself with the most important facts in the lives of the authors whose works he reads and with their place in literary history.

“**READING:** The aim of this course is to foster in the student the habit of intelligent reading and to develop a taste for good literature, by giving him a first-hand knowledge of some of its best specimens. He should

read the books carefully, but his attention should not be so fixed upon details that he fails to appreciate the main purpose and charm of what he reads.

“STUDY: This part of the requirement is intended as a natural and logical continuation of the student’s earlier reading, with greater stress laid upon form and style, the exact meaning of words and phrases, and the understanding of allusions.”

The following pages in this pamphlet are an attempt to help the teacher realize these ideals in practice.

A LIST OF CLASSICS TO BE USED IN CONNECTION WITH TEXT BOOKS IN THE HIGH SCHOOL COURSE

FIRST YEAR

First Half. Herrick and Damon’s *New Composition and Rhetoric*, Chapters I-VII. Irving: *The Sketch Book*.

Second Half. Herrick and Damon’s *New Composition and Rhetoric*, Chapters, VIII-XI.

*Stevenson: *Treasure Island*.

(SUPPLEMENTARY READING FOR THE YEAR)

Two novels from this list:

*Cooper: *The Last of The Mohicans*.

*Scott: *Ivanhoe*.

Defoe: *Robinson Crusoe*.

Parkman: *The Oregon Trail*.

Dickens: *A Christmas Carol*.

One of these plays:

Shakspeare: *The Merchant of Venice*.

A Midsummer Night’s Dream.

One of these units of poetry:

Scott: *The Lady of the Lake*.

Coleridge: *The Ancient Mariner*, and

Lowell: *The Vision of Sir Launfal*.

Three American Poems: *The Raven*, *Snowbound*, and *The Courtship of Miles Standish*.

SECOND YEAR

First Half. Herrick and Damon’s *New Composition and Rhetoric*, Parts Two and Three.

*George Eliot: *Silas Marner*.

* Classics represented in Simons and Orr’s *Dramatization*.

Second Half. Herrick and Damon's *New Composition and Rhetoric*, Part Four.

Shakspere: *As You Like It*.

(SUPPLEMENTARY READING FOR THE YEAR)

Two from this list:

*Dickens: *A Tale of Two Cities*.

Stevenson: *An Inland Voyage and Travels with a Donkey*.

*Irving: *Tales of a Traveller*.

Bunyan: *Pilgrim's Progress*.

Gaskell: *Cranford*.

Two from this list:

Shakspere: *Julius Caesar*.

Tennyson: *The Princess*.

Shorter English Poems: *From Gray, Goldsmith, Byron, Macaulay, Arnold*.

Scott: *The Lay of the Last Minstrel*.

*Pope: *Selections from the Iliad*.

One from this list:

Lamb: *Essays of Elia*.

Macaulay: *Goldsmith, Frederic the Great and Madame D'Arblay*.

THIRD YEAR

First Half. Abernethy's *American Literature*, Chapters I-IV, with supplementary readings from classics and from the library.

Franklin's *Autobiography*.

Second Half. Abernethy's *American Literature*, Chapter V to the end.

Selections from Washington, Webster, and Lincoln.

Herrick and Damon's *New Composition and Rhetoric*, Part Five, if the teacher desires it and has time for it.

(SUPPLEMENTARY READING FOR THE YEAR)

Three of the following from American literature:

*Longfellow: *Narrative Poems*.

*Poe: *Poems and Tales*.

Irving: *Oliver Goldsmith*.

Emerson: *Essays and Addresses*.

*Hawthorne: *Twice-Told Tales*.

The House of the Seven Gables.

Three of the following from English literature:

Shakspere: *Twelfth Night*.

Henry V.

Burke: *Speech on Conciliation with America*.

Macaulay: *Addison and Johnson*.

Addison: *The Sir Roger DeCoverley Papers*.

*Goldsmith: *The Vicar of Wakefield*.

FOURTH YEAR

First Half. Newcomer's *English Literature*, Chapters I-XI.

Shakspere: *Macbeth*.

*Milton: *L'Allegro, Il Penseroso, Comus, and Lycidas*.

Second Half. Newcomer's *English Literature*, Chapter XII to the End.

Carlyle: *Essay on Burns*.

Tennyson: *Selected Poems*.

(SUPPLEMENTARY READING FOR THE YEAR)

Two novels:

Scott: *Quentin Durward*.

Dickens: *David Copperfield*.

*Thackeray: *Henry Esmond*.

Two essays:

DeQuincey: *The Flight of a Tartar Tribe*.

Joan of Arc and Selections.

Macaulay: *Clive and Hastings*.

Milton and Addison.

Thackeray: *English Humorists*.

Ruskin: *Sesame and Lilies*.

Two units of poetry:

*Chaucer: *Selections*.

Shakspere: *Hamlet*.

Milton: *Paradise Lost*, Book I and II.

Dryden: *Palamon and Arcite*.

Browning: *Selected Poems*.

*Palgrave: *Golden Treasury*.

THE FIRST YEAR

SPECIFIC AIM

In writing and speaking: *Correctness in spelling, punctuation, sentence making, and letter writing. Neatness. Habits of punctuality in the preparation of lessons and written work.*

In reading: *Interest. Intelligent reading. Increased correctness in writing and speaking as a result of reading.*

CLASS WORK: In the first half of the first year, Herrick and Damon's *New Composition and Rhetoric* may be completed through Chapter VII. Then the text may be used for reference and review only, while the greater portion of the class time is given to Irving's *Sketch Book*. In the second half of the first year, the text may be studied from Chapter VIII to Chapter XII. Since this part of the text deals with the sentence and matters of grammar, this is a convenient time to conduct a general grammar review. A text book in grammar may be used if the teacher desires. In the last six weeks of the term, approximately, the class time may be given to a study of Stevenson's *Treasure Island*. The teacher may have composition work done in class under his personal direction often, may have reviews and tests as he likes, and may consider themes in class as he pleases.

Some time should be taken this year, especially in the first week, to arouse interest in the English work. The teacher may well discuss with the class the practical value of learning to write and speak well. He will find it easy to point out the practical uses which a pupil may make of the study of English in school life. It will help him in his preparation of lessons, because by means of it he will soon learn to distinguish main thoughts from subordinate thoughts, and because in his reading of his text books he will soon notice that each paragraph contains one important point or topic. It will help him in his oral and written recitations by assisting him to make himself understood. It will help him in the literary society. It will help him in his work upon the school paper. It will cause him to grow in thought power.

The class may also discuss with the teacher the practical use of good English in business and in the professions. The merchant needs to know how to write clear, forceful letters, how to make clear contracts, and how to explain in a convincing, interesting way the merits of his goods. Traveling salesmen need to know the principles of argumentation. In the commercial club, upon the council, and upon the school board, for example, the citizen needs to know how to use his mother tongue with good effect. The engineer needs to know how to explain his proposition for city waterworks or an interurban railway. The lawyer needs to know how to weigh and value evidence and how to address a jury. The teacher of any subject needs to set a good example, and he, as well as all other business and professional men, may need to know how to write a good letter which will secure him a better position. The doctor has need of effective expression when he comes to explain his ideas to the public upon a measure for the protection of public health. Socially, the business man and the professional man need to be cultivated, interesting talkers.

The discussion may turn upon the value of the study of literature. Pupils will see that in association with cultivated people, it is of practical value to know the books and writers which educated people know and enjoy.

They may be brought to see also how they may widen their horizon and enrich their lives through the study of literature, and how through it they may learn to appreciate literary art and such kindred arts as music, painting, sculpture, and architecture. They may be brought to see that in the pages of books they meet the great thoughts of great men, and that by reading they may develop taste and appreciation of the beautiful, the true, and the good, through inspiring lessons concerning people and life.

THEME WORK: The written work will be done mainly outside the class, except that the teacher may vary the exercises by short themes prepared during the class hour. Oral themes may be called for at frequent intervals, in place of written work. Recitations and discussions may be in the nature of oral composition also. The theme which is prepared at home or outside the class, may be called for each week on Friday, or if the teacher likes, on Monday. It is well to have a regular day for the outside themes, and it is of great importance to insist that the themes be submitted promptly when they are due. The weekly themes should be written neatly, on theme paper, in ink. Two pages of theme paper, 150 to 400 words, is a good length.

It will be well for the teacher to be on the lookout at all times for errors in spelling and punctuation and grammar, but he should direct his energies in theme criticism mainly to matters which the class is discussing at the time, and in the first year particularly, to arousing interest. Cold, unsympathetic criticism will increase a natural dislike for writing.

OUTSIDE READING: The pupils will carry on reading in the school library or at home throughout the year. They will be given freedom to enjoy what they read, but they will be held responsible for reports, either written or oral, regularly. The teacher should give out the list of supplementary readings the first day and explain that pupils will be asked to read in the year, two novels, one play, and one unit of poetry outside of class. In the first week, he should try to awaken interest in the readings. To do this, he may explain the general nature of the classics in the assignment and may tell the class what books he himself has enjoyed and what particular details have interested him. He may give the class some idea of what to look for in each book. The list suggested for the first year follows:

Two Novels from this list:

*Cooper: *The Last of the Mohicans.*

*Scott: *Ivanhoe.*

Defoe: *Robinson Crusoe.*

Parkman: *The Oregon Trail.*

Dickens: *A Christmas Carol.*

One of these Plays:

Shakspeare: *The Merchant of Venice.*

A Midsummer Night's Dream.

One of the following units of Poetry:

Scott: *The Lady of the Lake.*

Coleridge: *The Ancient Mariner,* and

Lowell: *The Vision of Sir Launfal.*

Three American Poems: *The Raven, Snowbound, The Courtship of Miles Standish.*

* Classics represented in Simons and Orr's *Dramatization.*

The reports on the outside reading may be themes or special reports kept in a notebook. (The teacher may be interested in *A Blank Book with Suggestive Headings for Reading Reports*, by B. A. Heydrick.—Scott, Foresman and Company.) The teacher will find a notebook convenient to keep account of each pupil's reading. Pupils, however, may come to dislike literature if they are required to make notes while they are reading. This danger may be avoided by requiring them to record their impressions only after they have completed the book, or a considerable portion of it. The teacher may call for this written work on a portion of the book at any time. The pupil makes the report to fix the reading more firmly in mind, and to let the teacher know that he is reading in the right way. Some reports may be oral, some may be dramatizations of parts of books, some may be worked out according to a scheme prepared by the teacher whose purpose is to get the pupil to look for the right things. The following is suggested as a pattern which the teacher may adapt to his uses and to the various kinds of books which pupils read.

Answers to the following questions should be written out in paragraphs:

(1) Tell in your own words, frankly, what you think about the book. Did you like it? Did you notice any well written passages which you think worth describing or quoting? Did the book give you any new thoughts? What thoughts? Have you any comment upon the setting or upon the characters?

(2) Who is the author? (A short paragraph of well selected biography is desired.)

(3) When did he write this book and under what circumstances?

(4) Tell in your own words what the book is about. Do not make a formal abstract or summary, and do not attempt to tell the plot in detail, but imagine you are trying to get some one who has never read the book interested in it.

THE FIRST YEAR BY WEEKS

(FIRST HALF YEAR)

FIRST WEEK

Specific aim of the week: *Awakening interest in work in English.*

RECITATIONS

Text, Chapters I, II.

The teacher should take time this week to outline the work of the year in a general way and to arouse interest in the subject. (See introduction to the work of this year, "Class Work," pp. 12 and 13.)

The teacher should devote a day to explaining and discussing with the class the outside reading. (See introduction to the work of this year, "Outside Reading," p. 13.)

WRITTEN WORK

A short autobiography, limited to the school life of the pupil. The theme is due Friday of the first week. It is to be 150 to 350 words long. Theme suggestions: My Most Interesting School Days; My Previous Training in English; Why I should Study English; or Exercises B. I-IV (Text, pp. 30-33).

Pupils may make titles to fit their themes.

READING

Give out and explain the readings for the year. Assist pupils to make choices if they ask for help.

Notice selections quoted or mentioned in the text.

* It is assumed that text books will be used as a basis for discussion.

SECOND WEEK

Specific aim: Awakening pupils to the necessity of personal knowledge and experiences in themes, and awakening a desire in them to increase their knowledge and experience.

RECITATIONS

Text, Chapter III.
Such exercises from the text as the teacher desires to use. See Questions I-VI (Text, pp. 41-43) and Exercises I, IX, X, and XI (Text, pp. 43-46) in addition to suggestions in the sample week below.

Discussion of subjects for themes.

WRITTEN WORK

A short theme on a subject suggested by the class discussion.

READING

Home reading.

A SAMPLE WEEK OF DAILY WORK—SECOND WEEK.

MONDAY: Themes handed in on Friday of last week may be discussed and criticized. Some of them may be put aside by the teacher for use in the fourth week when narrative exercises are required. The teacher should look over the themes rapidly before class time and select those suitable to the object of the class discussion. A few of the careless, badly written themes may be considered briefly. Some of the natural, interesting themes in which interesting details are selected may be commended. The teacher may read to the class the subjects or titles of all the themes and allow the pupils to select the papers they wish to hear read. The teacher should try to get each pupil to take a critical interest in his own theme. Good feeling should be the dominant note in the criticisms and discussions. The class talk should lead to the conclusion that simple, natural themes upon familiar subjects are interesting and that there is plenty to talk and write about for those who have eyes that will see and ears that will hear. These first themes may suggest to the pupils and to the class what subjects certain individuals in the class are likely to succeed with. For example, the boy who writes that he has always gone to school in the country may be awakened to the fact that some of his experiences are unusual. He may have lived on a ranch. He may have lived or gone to school in a sod shanty. He may have been at school when the cyclone struck his neighborhood. He may have been kept away from home all night by the flood in the river, and so on. When the class meets on Tuesday pupils may be asked to suggest a number of subjects in connection with sections 1 and 2, in Chapter III of the text (pp. 34, 35). Recitations and discussions this week on Chapter III, text.

TUESDAY: Discussion of subjects drawn from the actual experiences of the pupils, or based upon their other studies. The lists of subjects asked for at the last recitation may be taken up for discussion. Subjects that appeal to members of the class may be expanded somewhat in class; teacher and pupils may point out their possibilities. The Vacation Trip to Colorado, the Indian Sun Dance, the Green Corn Dance, Chopping Cotton, Camping Out, Helping Market Watermelons or Elberta Peaches, The Round Up, A Visit to the Ranch, Learning to Run a Motor Cycle, Learning to Swim or Row, Three Moving Picture Shows in One Evening,—such subjects may be mentioned, in order to bring out others. The work of the day will aim at encouraging the pupils to talk freely about what they know or wish to learn.

WEDNESDAY: Subjects from readings discussed; that is subjects suggested by the outside readings, newspapers, magazines, etc. Some attempt may be made to classify the subjects discussed, as narrative, descriptive, expository, or argumentative. The object of the recitation, like that of the recitation on Tuesday, is to encourage pupils to be alert in the quest for subjects, and to take an interest in self-expression. Each pupil may discover that he knows something someone else would like to know. The teacher should make each pupil feel that his ideas, no matter how crude at first, are acceptable.

THURSDAY: The possibilities of the different kinds of material may be discussed. The teacher may get help by reading over before class time Part Five of the text. The idea is to develop some conception of the rules or requirements of each form. The pupils will deal chiefly with simple narrative and descriptive themes during this year, and these forms should be considered at more length now than the others. The teacher may suggest that there are family stories,

neighborhood stories, territory and state stories on every hand, which have never been told. They should search for some of this new material. The teacher may call attention also to the possibilities of fresh description in sky and cloud, prairie, rivers of the plains, western wild flowers, fields, crops, border towns, oil fields, etc. "The writer's interest in his subject is fundamental."

FRIDAY: A theme is to be written in class and criticized in class. Exercise XI, on page 46 of the text, is good, or see Exercises I-IX (Text, pp. 43, 44). The teacher may move about the room and give help where it is needed and wanted. He may try the written exercise himself on the blackboard. The theme should occupy half of the class time; the remainder of the time should be given to discussion of the themes and to friendly good natured criticism.

THIRD WEEK

Specific aim: *Appreciation of the necessity of having definite, concrete subjects about which the writer has or can get information.*

RECITATIONS

Text, Chapter IV.
Exercises under Chapter IV.
Friday, a theme in class.

WRITTEN WORK

On Friday a theme in class. The Exercise on page 58 of the text is good.

READING

Pupils should notice in their reading the writer's choice of a subject and his interest in his subject.

FOURTH WEEK

Specific aim: *Appreciation of the importance of planning work beforehand. Drill in neatness in the use of theme paper and ink, in legible penmanship, and in correct folding and endorsing.*

Text, Chapter V.

Discussion of themes; some of the themes of the first week may be treated now as examples of simple narration. The class may note papers which make a good selection of points. The teacher may indicate what experiences are likely to be worth expanding into themes later.

No theme other than the reading report; it is due on Friday, even if the long books in the assignment are not completed. Pupils should choose one of the short books at first, if possible.

If the teacher likes, this report may be a dramatization. (See *Ivanhoe*, p. 23, Part I, and *The Last of the Mohicans*, p. 19, Part II, Simons and Orr's *Dramatization*.)

First report on outside readings.

FIFTH WEEK

Specific aim: *Drill in planning narrative and descriptive themes before writing, fixing the habit of handing in work on time, and drill in neatness in writing and folding themes.*

Exercises under Chapter V, text.

Discussion of the themes of the first week may be completed. Discussion of the reports from last week.

Outline or plan, for a narrative theme suggested by exercises in the text (pp. 81-84). Some of the experiences suggested by the first themes may be expanded into short narratives.

Pupils may be asked to watch narrative passages in the outside readings.

SIXTH WEEK

Specific aim: *Drill in planning expository themes to develop orderly thinking.*

RECITATIONS

Text, Chapter VI.
Selected themes from the preceding week discussed in class. The teacher may select the best themes, or the pupils may choose, after hearing titles read, which themes they wish to hear.

WRITTEN WORK

A theme from some suggestion in the text. Exercise VIII (p. 84) is good.

READING

Home reading.

SEVENTH WEEK

Specific aim: *Drill in planning expository themes to develop clear, orderly thinking, and an approach to paragraphing through dividing subjects into logical parts.*

Text, Chapter VI.
Themes written the preceding week discussed.

A plan or simple outline for an expository theme. Let the pupils avoid general and moralizing themes. Let them explain something they know about. See Exercises, Text (pp. 104, 105).

Pupils should notice the organization of books or chapters they are reading.

EIGHTH WEEK

Specific aim: *Application of the principles of planning to oral composition.*

Oral reports on a second book on the free reading list.
Exercises in Chapter VI of the text.

The composition work this week consists of oral reports in class on the outside readings. (See Second Year, thirty-fourth week, for suggestions.)

Reading reports: a portion of the book, if the book is long.

NINTH WEEK

Specific aim: *Development of the paragraph idea.*

Text, Chapter VII.

Several short themes, a paragraph in length; or Exercises (pp. 116-126).

Free reading. Pupils should notice division of subject matter, and individual paragraphs that seem to be well written.

TENTH WEEK

Specific aim: *Further development of the paragraph idea.*

Themes of last week discussed in class. Some of the short themes should be copied on the board by the pupils.

A few themes, a paragraph in length, may be written in class.

Exercises of Chapter VII (pp. 126, 127).

Assign for general reading a Biography of Washington Irving. The material in *The Sketch Book* *(pp. 7-24) will be of assistance.

* Unless otherwise noted page references are to The Lake English Classics.

ELEVENTH WEEK

Specific aim: *Paragraphing reviewed through discussions and through the longer theme divided into paragraphs.*

RECITATIONS

Subject matter of Chapter VII still further applied.

WRITTEN WORK

A weekly theme, carefully divided into paragraphs, on a subject related to Thanksgiving; about two pages of theme paper.

READING

Free reading. Pupils should notice paragraphing. Ask pupils to comment in class upon the paragraphs or paragraphing they have noticed.

TWELFTH WEEK

Specific aim: *Enforcement of the idea that a well chosen subject is the foundation of a theme, and that planning beforehand is important. Lead pupils to see that careful writers group their thoughts into paragraphs.*

Consider themes of last week and review.

Friday, a written test on the subject matter of the text.

A test on Friday in place of the theme.

Ask pupils to notice paragraphing and paragraph structure in their outside reading. Have them comment on this in class.

THIRTEENTH WEEK

Specific aim: *Awakening interest in Irving and his work.*

Begin Irving's *The Sketch Book*. Keep the text in "Composition and Rhetoric" at hand for reference and review.

The class may begin with old favorites like "Rip Van Winkle" (p. 75), even if this has been read before. Read also "The Author's Account of Himself" (p. 46).

Theme from *The Sketch Book*, or suggested by it.

Suggestions: My Impression of Irving; Irving the Lover; Irving's Home, Sunnyside; Irving Compared with Addison or Steele; The Background of Irving's American Stories.

Ask pupils to compare what they are reading with Irving's writings.

A SAMPLE WEEK OF CLASS EXERCISES ON THE SKETCH BOOK—THIRTEENTH WEEK

MONDAY: Awaken interest in Irving and his work by discussing his life and his personality. Relate Irving and his work to what the class is doing by showing that he met the same problems in writing that the pupils are meeting. Recite by topics upon the biography in the introduction (pp. 7-24). Assign for reading and discussion the "Preface to the Revised Edition," and "The Author's Account of Himself" (pp. 39-49).

TUESDAY: Note the humor in the first paragraph (p. 46). Note the apparent friendliness of the writer. Notice the length of the last sentence in the first paragraph on page 47. Note the use in this sentence of semicolons, and note what is called parallel construction. See if this sentence has climax, and note how the parts are arranged. Is the object of Irving's travels as indicated in the paragraph at the top of page 48 a worthy object? What does the writer say in the last paragraph (pp. 48, 9)? Note the use of semicolons in the last sentence. What is *The Sketch Book* to be like? Is the title well chosen? Look through the book rapidly at the subjects chosen by Irving. Show how he wrote upon subjects that interested him, subjects within his own experience, and show how willing he seems to be to increase his experience. Discuss the possibilities of a theme, two pages long, on *The Sketch Book*. Assign a theme for Friday. (See Suggestions in the outline above.) Assign for Wednesday another old favorite, "The Legend of Sleepy Hollow" (p. 411).

WEDNESDAY: Begin the reading and discussion of "The Legend of Sleepy Hollow." Pupils will enjoy a discussion of something they have read before just

as children enjoy the repetition of favorite fairy tales. Review the geography of the Hudson River. By means of folders of railway and steamboat lines and pictures the class may take an imaginary trip up or down "the Rhine of America." Read aloud all the story if possible; at least as far as the class can read in the hour. Note the leisurely self-contained manner of the story teller. Note his whimsical humorous descriptions of people and places. Show how he appeals to what his readers have seen, tasted, smelled, and felt. Stop long enough for pictures like that of the Van Tassel homestead (p. 421) to be fully realized. In this paragraph of description call attention to similes in which the author connects the unknown with the known—that is, his experience with the reader's experience. If the pupils know the plot or action already, they will be interested in this reading, not in the plot alone, but in the setting, the work of characterization, and the evident characteristics of the author's style as well.

Assign "Rip Van Winkle" (p. 75), for Thursday. Assign also "Peter Klaus" (Editor's appendix, p. 457).

THURSDAY: Give the class time to "Rip Van Winkle." Have some pupil tell the story of "Peter Klaus." Have others tell in turn, parts of "Rip Van Winkle" for comparison. Who is Diedrich Knickerbocker? Read as much of the story aloud as the time will permit. Encourage pupils to talk about it. Lead them to call attention to any matters that catch their attention. Talk together about the possibilities of acting this story or of giving it in tableaux.

Assign for Friday, "The Voyage" (p. 50).

FRIDAY: Distribute, at the beginning of the class hour, sheets or half sheets of blank paper. Write one question on the blackboard, and give the class five minutes to write upon the question. Let it be about "The Voyage." The following are suggestive questions:

What story did the Captain tell?

Describe the scene when the vessel landed.

Give in your own words Irving's impressions of the sea.

What were Irving's feelings on losing sight of land?

Check over with the class the themes handed in. See that they are all in. Consider the subjects and let the class say which of them they wish to hear read aloud and discussed.

FOURTEENTH WEEK

Specific aim: *Increasing interest in Irving's writing. Showing that Irving met problems in his writing such as pupils meet in their writing.*

RECITATIONS

The teacher should have at hand the *Teacher's Manual for the Study of English Classics*, by George L. Marsh, which will be sent on request by the publishers, Scott, Foresman & Co.

See if Irving applies to his writing the principles of rhetoric which were studied earlier by the class.

Make an outline of Rural Life in England (p. 107).

Test the division of Rural England into paragraphs and test separate paragraphs in the same selections.

Read "Christmas" (p. 237).

WRITTEN WORK

A weekly theme on a subject suggested by the class study. (See the Marsh Manual for other theme suggestions.)

Suggested subjects: Christmas Dinner.

Description of some Village Character like Rip Van Winkle, or Ichabod Crane.

Your own version of the story of the Headless Horseman of Sleepy Hollow.

READING

Free reading. Encourage pupils to look for qualities in other writers which they see in Irving.

FIFTEENTH WEEK

Specific aim: *Comparison and contrast of the outside reading with the class reading.*

"The Stage Coach" (p. 244) and other Christmas pieces (pp. 244-298) in *The Sketch Book*.

A written report on the outside readings.

Free reading. The reading should be completed for the

RECITATIONS

Read aloud.

Use the dictionary.

See that pronunciation is correct. Note variety of sentence structure.

Compare "The Christmas Dinner" in *The Sketch Book*, (p. 281), with "The Cratchit's Christmas Dinner" in *A Christmas Carol* (p. 79).

Consideration of themes of last week.

WRITTEN WORK

The pupil may compare in a portion of his report what he is reading outside with what the class is reading.

A dramatization of a portion of the book may be planned by the teacher and the pupils, if the teacher desires.

READING

first half. Those who have time may read more in *The Sketch Book* than will be read in class.

SIXTEENTH WEEK

Specific aim: *Correctness in writing and speaking, through the study of models in Irving.*

Reading reports discussed.

The Sketch Book: "Stratford-on-Avon" (p. 322), and "The Boar's Head Tavern, Eastcheap" (p. 164) will be interesting to those who are reading a play of Shakspeare outside of class. Nearly all of the class will be likely to select one of the Shakspeare plays for one of the readings this half.

Read also "Westminster Abbey" (p. 224).

"Philip of Pokanoket" (p. 357) will be interesting to those who remember their American History.

A weekly theme.

Suggested subjects: A visit to Some Historic Spot. A Description of Some Famous Building.

A Short Account of Travel.

A Bit of American History.

Free Reading. Additional Selections in *The Sketch Book*; or the pupils may begin a new selection from the outside list.

SEVENTEENTH AND EIGHTEENTH WEEKS

Specific aim: *The important principles of composition reviewed. An estimate by the teacher and pupils of progress in correct writing and speaking.*

Review of Herriek and Damon's *New Composition and Rhetoric*, Part I, Chapters I-VII, and Irving's *The Sketch Book*. Themes considered. Mid-year Examinations.

(SECOND HALF YEAR)

NINETEENTH WEEK

Specific aim: *Development of the idea of a sentence as the expression of a thought, and development of thought power.*

Text, Chapter VIII.

Grammar review may be carried on with Chapters VIII, IX, and X.

The teacher will note the quotations from literature and the references in the textbook. These may be useful in arousing interest in the outside reading.

A weekly theme, due on Friday. Let the pupil select his subject.

At least two classics should be read outside the class this half year.

TWENTIETH WEEK

Specific aim: *Study of grammatical errors, subordinated to the development of thought power. The discussion of errors used to awaken the student to a critical attitude toward his own work.*

Text, Chapter IX, and some of the Exercises.

Themes of the last week discussed. Some themes may be

A weekly theme, due on Friday; description or simple narration. It may

Free reading. Let the pupils give general attention to sentence structure as

RECITATIONS

written, at least in part, on the blackboard. Let attention be given particularly to sentence structure.

WRITTEN WORK

be: A Story For or About Children. A Winter Story, or A Winter Scene.

READING

they read outside the class. Encourage them to bring to class examples of good sentence structure. Notice sentences for example in: *The Last of the Mohicans* (pp. 19-21); *Ivanhoe* (pp. 184-197); *Robinson Crusoe* (pp. 254-264); *The Oregon Trail* (pp. 220, 248); *A Christmas Carol* (pp. 35, 54, 63).

TWENTY-FIRST WEEK

Specific aim: *Positive advancement of the student in thought power and in his understanding of a sentence as a unit of thought.*

Text, Chapter IX, and Exercises.

Theme criticism. Note sentence structure, and a variety of sentence moulds.

Let the pupils look for variety in sentence structure in the outside reading. Let them investigate in a page or paragraph from Irving, the moulds he uses for sentences. For example, notice the sentences in the second paragraph of "Westminster Abbey," *The Sketch Book* (pp. 224, 225).

A weekly theme, descriptive or narrative, drawn from personal experience or observation. Suggestions:

Description of typical Oklahoma scenes.

Oklahoma stories of adventure. True stories which the pupils may get from older people. Settler stories. Ranch stories.

Moving picture stories not accepted, unless the teacher makes this kind of material a requirement for one story.

Free reading. Notice sentence variety in outside reading. Give particular attention to compound and complex sentences. Passages marked "Selections for Class Reading" in the Marsh Manual will be found valuable.

TWENTY-SECOND WEEK

Specific aim: *Mastery of punctuation. The use of punctuation, not as a mechanical device, but as an aid in expressing thought. Teach the use of the period, colon, semi-colon.*

Text, Chapter X and Exercises. Themes considered with reference to punctuation. See that the application of simple rules of punctuation is thorough. Now is the time to drill on punctuation.

On Friday, a reading report. The teacher may employ dramatization if he likes, instead of a formal written report on the reading. He may find models for *Ivanhoe*, and *The Last of the Mohicans* in Simons and Orr's *Dramatization*.

First reading report for the second half.

TWENTY-THIRD WEEK

Specific aim: *Mastery of punctuation. Teach the comma and quotation marks.*

Subject matter of the text, Chapter X, and Exercises.

Drill exercises in punctuation. Try for variety in com-

The second classic of this half begun. Note the use of

RECITATIONS

WRITTEN WORK

READING

pound and complex sentence structure and for the accurate use of colons and semi-colons.

colons and semi-colons.

TWENTY-FOURTH WEEK

Specific aim: *Absolute accuracy in letter conventions and awakening interest in the courtesies of good form.*

Text, Chapter XI. Forms for notes and letters. Impress the class with the importance of accuracy in letter conventions. Show how carefulness may reveal courtesy and respect. Borrow from some business office, well written business letters.

Get a statement from your postmaster concerning practical reasons for certain conventions.

Admit that several forms are permissible, but see that each pupil knows and uses *one correct form* for all parts of a letter.

Give drill exercises in letter writing. See that the punctuation is correct, and that the parts of letters are exactly right. Return letters for correction to the careless. See that ink and paper are good, and that the folding is well done.

Actual letter paper and envelopes should be used. Try to develop good taste in these matters.

Free reading. Letters noticed in the general reading should be mentioned in class.

The teacher may read or call attention to some of the letters in Jane Austin's *Pride and Prejudice*.

TWENTY-FIFTH WEEK

Specific aim: *Impressing the value of carefulness in business letters.*

Class time to be taken up with letters and exercises. Drill in accuracy.

Encourage pupils to apply the principles of composition to their own personal letters.

One or two well written business letters, on suitable letter paper, in black ink, properly addressed and folded. Order a textbook. Acknowledge the receipt of the textbook. Other assignments in Exercise XIII (Text, p. 219).

Free reading. Notice letters in literature. See how much they reveal of the writer's personality.

TWENTY-SIXTH WEEK

Specific aim: *Appreciation of the letter as a form of literature. The relation of neatness and accuracy to interest.*

Letters may still be used in class for sentence and punctuation drill. When the forms and conventions are mastered, consider the letter briefly as a literary form.

Exercises in writing interesting letters: Imaginary travels, letters to dead authors, letters to characters in the books read, may be suggested: "Rip," "Ichabod," "Irving," "Rowena," "Tiny Tim," etc.

Free reading. The teacher may bring in a few letters from his reading in literature. Stevenson, Gray, Cowper, are suggested.

TWENTY-SEVENTH WEEK

Specific aim: *Interest as compared with correctness in letter writing; the letter considered as a business or social obligation.*

Letters of last week criticised. Interesting letters to be brought

Letters to interesting characters in

Free reading.

RECITATIONS

to class. The teacher may bring in interesting letters from English or American literature. Stevenson's letters will awaken interest in *Treasure Island* which is to be taken up in class soon. Find Stevenson's letter to W. E. Henley, Bournemouth, October, 1884.

WRITTEN WORK

the books the pupils are reading. The pupils will suggest subjects if an opportunity is given to discuss the matter.

READING

TWENTY-EIGHTH WEEK

Specific aim: *Relation of outside reading to the work of the class. Review to bring out the importance of correct punctuation, clear sentence building, neatness, conventions of letter writing, and the letter as a business or social obligation.*

Review of letters finished. Oral reports on outside reading.
(Written test on Friday.)

Oral reports on outside reading; on a portion of a book, if the whole book is not completed.

Read a biography of Stevenson (see introduction to *Treasure Island*, p. 11).

TWENTY-NINTH WEEK

Specific aim: *Awakening interest in "Treasure Island."*

Begin *Treasure Island*. Discuss introductory material.

Complete oral reports on outside reading, if they were not completed last week.

Interest in *Treasure Island* may be aroused by discussion of Stevenson's interest in romantic material, and of his own personal experiences as a wanderer and adventurer. See his map of *Treasure Island* (frontispiece). Discuss the introduction (II, pp. 27, 28). Note the section (pp. 30, 31) on "The Buccaneers." Find and compare Irving's story of the mysterious seaman in "Wolfert Webber" with "The Old Sea Dog," at the "Admiral Benbow." Read "To The Hesitating Purchaser" (p. 32). Is this a boy's story or a girl's story?

A weekly theme, due Friday, subject suggested by the class study. The theme may be a personal experience, suggested by *Treasure Island*, in imitation of early chapters in *Treasure Island*.

Free reading. If the reading for the year is pretty well finished by this time, pupils may read other selections from the list, or other selections printed with the selections chosen. "The Christmas Carol," for illustration, is printed with "The Cricket on the Hearth." "Richard Doubledick," and "The Wreck of the Golden Mary," in the Lake English Classics.

THIRTIETH WEEK

Specific aim: *Interest in reading. Interest in writing through a study of models.*

Treasure Island, Part I. (Note the Marsh Manual, p. 35 for suggestions on the study of this book.) Herriek and Damon's *New Composition and Rhetoric* (pp. 70, 71) makes use of the opening chapter to illustrate the use of details.

Note dialogue here, too.

Part I has six chapters, a little more than a chapter a day. Note chapter headings. See if each chapter is a definite division of the story. Note the methods of paragraphing in a narrative. Note the author's sentence structure in Chapter I (pp. 33-39), and com-

A theme on Friday, related to the class study. See also the Marsh Manual (p. 36) for themes on *Treasure Island*. Theme suggestions: Stevenson and His Father. Stevenson the Boy. Description of the Admiral Benbow. The Character of Jim Hawkins. The Work of the First Chapter in *Treasure Island*.

The rapid readers who are through by this time with the suggested readings may exchange books or assignments and read other books in the free list. It would be well for those who have done the required reading, to read again the chapters covered so far in the text in *Composition and Rhetoric*.

RECITATIONS

pare it with that of the characters who speak in the story.

How much work does the first part do? How much does the first chapter do?

WRITTEN WORK

READING

THIRTY-FIRST WEEK

Specific aim: *Interest in reading, and enforcement of the discussion of the principles in the text book through the study of Stevenson's writing.*

Class study of *Treasure Island*, Part II. (It contains six chapters, a little more than a chapter a day.)

Some of last week's themes should be considered.

Discuss the letter of "Trelawney" to "Livesey," in Chapter VII. Compare the expression of the letter with that of the usual narration here. How does the letter reveal the character of "Trelawney"? What plot complications does the letter suggest? Note details in the long paragraph on page 75. Note description of "Long John," in Chapter VIII. Contrast the grammar of the sailors with that of the story-teller here.

Chapter IX: What kind of man is the captain? Was Jim right in hating him?

Chapters X and XI: What further complications of plot do you notice in the apple barrel episode?

What is the struggle in this story to be? Did the author interrupt his story by needless explanations in getting the actors and the scene transferred to "Treasure Island"?

Compare Part II with the second act of a play.

Written work equal in amount to a weekly theme.

Suggestion: Write a paragraph like the first in Chapter VII. Imitate the sentence variety and the use of semicolons.

Reading as in the week before. Pupils should be encouraged to compare what they are reading outside of class with the class reading. They should be encouraged to make comparisons in class.

THIRTY-SECOND WEEK

Specific aim: *Interest in reading, and enforcement of the principles of writing and speaking through the study of *Treasure Island* as a model.*

Treasure Island, Part III, Chapters XIII to XV; and Part IV to Chapter XIX. Consult map of *Treasure Island* (frontispiece). Trace the action. Note description to make the place real in Chapter XIII.

What is the effect of Jim's going ashore? Note the relation of that event to the plot.

Chapter XIV: Note description. What is likely to hinder the success of Silver?

Chapter XV: Will the man of the island be useful in the carrying out of the story plot? What does "maroon" mean?

Note the doctor's part of the

A weekly theme related to the reading in class. Themes drawn from *Treasure Island*, or personal experiences suggested by it, or comparisons of the outside reading with the class reading may be used. Portions of the story for dramatization may be assigned by the teacher if he prefers this to an ordinary theme assignment.

Outside reading as before.

RECITATIONS

story from Chapter XVI to Chapter XVIII. Note the purpose of this change in spokesmen. Does the style of expression change? Does the story halt while this explanation in the three chapters is made? Are the chapters necessary or interesting?

WRITTEN WORK

READING

THIRTY-THIRD WEEK

Specific aim: *Interest in reading. Appreciation of the structure of this story. Review of principles of composition by noting Stevenson's accomplishment.*

Chapters XIX to XXIV: Jim resumes the narrative. Why not have a member of the Silver party bring up their part of the story?

In Chapter XX compare the Captain and Silver.

Note the verbs in Chapter XXI and the short sentences, and other means to suggest spirited action. Notice on pages 154-156 the short sentences, short paragraphs, and words which picture hurry and bustle. Note words which suggest noise.

Is the sea adventure begun in Part V an episode which detracts from the main story? How is this adventure subordinated to the main thread of the story?

A weekly theme. Dramatization if the teacher likes. See model in Simons and Orr, First Year (pp. 7), and Introduction (p. 35).

Review of text.

THIRTY-FOURTH WEEK

Specific aim: *Appreciation of the structure of the story; appreciation of the choice of a subject and title; and appreciation of the writer's work in details of description and characterization.*

Chapter XXIV to the end. Test Chapter XXIV as a whole composition. Note the paragraphing. Does the author make Jim's experience real? How? Had the author ever been upon the sea? Read the chapter aloud. Note climax.

Note in the last chapters how the author makes the reader wait and yet keeps up the interest. Why is Part VI entitled "Captain Silver?" Why not call the book, "Jim Hawkins," or "Captain Silver," or "The Sea Cook," instead of, "Treasure Island?"

Stevenson said, "There are, so far as I know, three ways, and three ways only, of writing a story. You may take a plot and fit characters to it or you may take a character and choose incidents and situations to develop it, or lastly,—you must bear with me while I try to make this clear,—you may take a certain atmosphere and get action and

Weekly theme. The pupil may make his own choice of subject.

Review.

RECITATIONS	WRITTEN WORK	READING
<p>persons to express and realize it." (Graham Balfour: <i>Life of Stevenson</i>, II, pp. 168, 169.) Which method has he used in this story?</p> <p>Chapters XXVIII, XXIX, and XXX are dramatized in Simons and Orr's <i>Dramatization</i>, (First Year, p. 7.) The teacher may arrange to have these chapters acted by the class. If the class presentations are successful they may be repeated in public before the school, or at some meeting of the patron's club. The pupil's edition may be secured of Scott, Foresman and Company, price twenty cents for each year's part. The number which contains <i>Treasure Island</i> contains also selections from <i>Ivanhoe</i> and other pieces suitable for first year use.</p>		

THIRTY-FIFTH AND THIRTY-SIXTH WEEKS

REVIEW AND FINAL EXAMINATIONS

Specific aim: Review of the important points in the text. Review of setting, plot, and characters of "*Treasure Island*" until the pupil knows the book well.

THE SECOND YEAR

SPECIFIC AIM

In Writing and Speaking: *Effectiveness; correctness; increased range in vocabulary; and the application of the principles of composition to the paragraph.*

In Reading: *Interest; intelligent reading; appreciation; and increased effectiveness in writing and speaking as a result of reading.*

CLASS WORK: The class work of the first half of the second year may be given to Parts Two and Three of Herrick and Damon's *New Composition and Rhetoric* and to George Eliot's **Silas Marner*. The class work of the second half of the year may be given to Herrick and Damon's *New Composition and Rhetoric*, Parts Four and Five (unless the teacher desires to leave Part Five for consideration with American Literature in the Third Year) and Shakspeare's *As You Like It*.

The teacher may wish to divide the week and give three days to composition and two to literature, but in this manual the term is divided. This gives ten weeks for the close study of composition and rhetoric and six or seven weeks for the intensive study of a classic. Since the text gives many illustrations and exercises in literature, and since the teacher may use others while the text is studied, this plan does not neglect literature in any week, and it does allow teacher and pupil to concentrate on one thing at a time.

Silas Marner and *As You Like It* will be found useful for the illustration of the principles in the text, and for stimulating interest in reading. The text in composition and rhetoric should be kept at hand for ready reference when the classics are studied. The chapters in the text are important and should be taught well. Reviews should be frequent and thorough.

THEME WORK: The written work will be continued this year as it was in the First Year. Themes are to be written each week. They are to be copied neatly in ink on theme paper and handed in promptly when they are due. Written exercises prepared outside of class should be alternated with themes in class and with oral composition and frequent dramatizations.

OUTSIDE READING: The reading will be continued as in the first year. The books chosen are interesting in themselves to pupils of this grade. They are mainly simple in diction and useful as illustrations of the word study discussed in the chapters of the text book for this year. Selections for general reading, or home reading may be chosen from the following list:

Two from this list:

*Dickens: *A Tale of Two Cities.*

Stevenson: *An Inland Voyage and Travels With a Donkey.*

*Irving: *Tales of a Traveller.*

Bunyan: *Pilgrim's Progress.*

Gaskell: *Cranford.*

* Classics represented in Simons and Orr's *Dramatization.*

Two from this list:

Shakspere: *Julius Caesar*.

Tennyson: *The Princess*.

Shorter English Poems (Scudder).

Scott: *The Lay of the Last Minstrel*.

*Pope: *Selections from the Iliad*.

One from this list:

Lamb: *Essays of Elia*.

Macaulay: *Goldsmith, Frederic the Great, Madame D'Arblay*.

The reports may be made on the outside reading as in the first year. They may be oral, or written according to a form proposed by the teacher, or they may be in the nature of dramatizations of such portions of the books as the teacher may indicate. The teacher will find suggestions for dramatization in Simons and Orr's *Dramatization*.

THE SECOND YEAR BY WEEKS

(FIRST HALF YEAR)

FIRST WEEK

Specific aim: *Connecting the work with that of the first year, and awakening interest in the present year.*

RECITATIONS

Review Chapter XI in the text. Chapter XII and Exercises.

One day may be devoted to help in the use of the dictionary. Speak of the subjects treated in the text this year and show their importance. Talk about the outside reading.

WRITTEN WORK

Pupils may write a letter in which they tell a friend, or an imaginary friend, their most pleasant vacation experience. The letter will show the teacher the strong points and the defects of his pupils.

READING

Give out the list of readings and explain the plan for reports. (See the plan for first-year reports, p. 14.) Talk about the books.

SECOND WEEK

Specific aim: *Awakening the pupil to an understanding of the errors and graces of speech which he hears every day; especially to his own need for improvement.*

Consider the letter written last week. See if it is correctly and effectively written.

Chapter XIII in the text. The chapter is important.

Exercises III, IV, V (pp. 242, 243 of the text).

A theme for Friday, 300 to 500 words. General subject: localisms (see text p. 232 and Exercise V, p. 243).

The pupil may begin to keep a note book, listing in it local expressions and pronunciations. He is to record not only slang and errors in grammar but also dialect and characteristic Americanisms. The practice should be continued for several weeks.

Free reading. Encourage pupils to get considerable reading done this week. A little at a time is better than crowding the required reading into the last weeks of the term.

THIRD WEEK

Specific aim: *Awakening a desire for a reputable vocabulary.*

RECITATIONS

Exercises under text, Chapter XIII; exercises VII, VIII, IX, X. The written work may be done in class and discussed or corrected in class.

WRITTEN WORK

A paper on Friday which discusses words the pupil has noticed in his reading, words which come under the classes mentioned in Chapter XIII. The pupil should know the meaning of these words.

READING

Free reading.

FOURTH WEEK

Specific aim: *The correlation of outside work to class work. Raising taste above slang.*

Recitations and Discussions on the text, Chapter XIV. Careful recitations.

Exercises V, VI, VII in class.

A written report on the outside reading, in the nature of an imitation of some descriptive passage in the reading, or some passage of dialogue. The exercise is to be on the use of words.

Dramatization may be utilized if the teacher prefers it to the other theme work.

Report on reading. The pupils should be encouraged to notice diction in their outside reading. They should be encouraged to talk in class about what they have noticed.

FIFTH WEEK

Specific aim: *Learning how to use a reputable vocabulary.*

Exercises under text, Chapter XIV; exercises VIII, IX, X.

The written report of last week should be considered in class along with class exercises. See if the reading report is well written, and see if it reveals interested, intelligent reading. Discuss with the class means for making the reports on the reading more satisfactory. Ask pupils to look for more than plot. Ask them to note background and characters, and some features of the author's style.

A theme for Friday: A simple narrative. A personal experience or experiment.

The object is to get free expression which the teacher and class may test in the light of the recent discussions in class. Free narrative or descriptive themes will test the pupil's use of words.

Free reading. Encourage the pupils to read to some purpose. Teach them how to read. It may be they do not get as much out of the books as the teacher gets. See why this is true. See if they neglect the preface and the introduction.

SIXTH WEEK

Specific aim: *Learning how to use a reputable vocabulary.*

Text, Chapter XV. Careful drill on Section 87 (p. 256). Drill on Section 88 (p. 258). This will be enough for a week.

Consider some of the interesting, well written themes of last week.

Try the same subject used last week for a Friday theme, if it shows promise. Do not revise the old theme mechanically; im-

Free reading. No-dicta conversation, dialect, dialogue and the like, in the outside reading.

RECITATIONS

Do not allow the free writing to be discouraged by the discussions and cautions in this chapter.

WRITTEN WORK

prove on the first draft by a better use of words. If the subject last week was not interesting, try a new theme.

READING

SEVENTH WEEK

Specific aim: *Freedom of expression.*

Drill on text, Sections 89 (p. 261), 90 (p. 262), 91 (p. 263) and 92 (p. 263). Do not leave the sections until every member of the class masters the points here.

Remember oral composition.

A theme on Friday: Oral themes, three minutes in length, if the teacher likes, may take the place of written work. Allow pupils freedom in the choice of subjects; let the subject be what the pupils please.

Free reading.

EIGHTH WEEK

Specific aim: *Accuracy in the use of words. "Shall" and "will" mastered.*

Drill on text, Chapter XV. Exercises VII, VIII (p. 269) and Exercise XII (p. 271). Weed out errors in speech. Awaken interest in exact speech by showing how some of the oral themes succeed or fail, and by showing how some particular oral themes may be made concrete and specific and therefore interesting. Call attention to the practice of good speakers. Use illustrations in the text.

The theme work this week is to be a report on the outside reading. The form used the first year may be used again.

Dramatization may be utilized if the teacher likes, instead of a formal reading report.

Reading report. A formal written report or a dramatization.

NINTH WEEK

Specific aim: *Freedom of expression; weeding out errors.*

Be sure that the work on the text, Chapter XV, is well done.

Consider the reading reports. Praise the interesting reports. Encourage the slow writers. Try to awaken interest in the reading by inducing pupils to read introductory material. Let the teacher show in some instances what he gets from a book that the pupil fails to get.

A Friday theme; two pages of conversation: An imaginary dialogue between two characters in fiction, history or biography, or between two members of the class. A little audacity may be encouraged if the spirit is good.

A second book begun. Let the pupil talk with the teacher in personal conference about his second book. The teacher may set him to watching some important development in the book, which he would miss if left to read alone. For example, let him search for the main story in *Cranford*, and note the different minor stories involved. Is *Cranford* a novel (p.18)? Let him compare *A Tale of Two Cities* with *Ivanhoe* or *Robinson Crusoe* as a historical novel. How is

RECITATIONS

WRITTEN WORK

READING

Dickens' optimism shown in *A Tale of Two Cities* (p. 17)? Have pupils watch for vivid pictures made with a few strokes in *An Inland Voyage* (as on p. 94).

TENTH WEEK

Specific aim: *Awakening pupils to recognition of the poverty of their vocabularies.*

Text, Chapter XVI and Exercises. "The number of words." Consider the illustrations in this chapter, and lead pupils to see how their themes gain in vigor when they reduce the number of words.

Not definitions simply, but the meaning and significance of redundancy, tautology, and verbosity should be taught.

The themes now should aim at increasing the vocabulary. Theme Friday: The result of a special visit to a building which is under construction to find out the names of parts of the building. The pupil should use names correctly in his theme. He should use the smallest possible number of words.

Let the pupils find illustrations in their reading of well written passages where economy of diction is practiced. For example see "A Night Among the Pines," Stevenson's *Travels With a Donkey* (p. 205) or *Julius Caesar* "Antony and the Mob," (pp. 110-118.)

ELEVENTH WEEK

Specific aim: *Enlarging the vocabulary and purifying it.*

Text, Chapter XVII. The teacher should realize the opportunity and the responsibility here. Now is the time to assist pupils to enlarge and purify their vocabularies. Results may be measured fairly well this year.

Most pupils need to enlarge their speaking vocabularies. Do something positive to give the pupils a wealth of words. Help them begin a collection of words. Some will keep a vocabulary notebook. The class as a whole may start to build up a word collection. A part of the blackboard may be used, or a class book may be kept. A book keeper may be appointed for each week from now on to the end of the year. Many new words will be collected when the class studies a classic.

Set positive ideals for attainment in the written work now.

Professor Palmer in "Self Cultivation in English," suggests that we need accuracy, audacity, and range in our vocabularies.

Send pupils out on special investigations to acquire special vocabularies. For example, report in the theme this week an imaginary visit to a ship. Ships are not common in Oklahoma, but they are in the reading. Later make investigations nearer home. The dictionary will help name parts of a vessel. The outside readings will suggest the names of things on shipboard. (For illustration, see

Notice freedom of vocabulary in outside reading. Let the pupils call attention to any passages they notice in which the author seems to be free in his use of words.

RECITATIONS

WRITTEN WORK

READING

"On the Willebroek Canal," in Stevenson's *An Inland Voyage* (p. 36). *Treasure Island* makes use of nautical terms. For example, notice Chapter X, "The Voyage" (pp. 88-93).

TWELFTH WEEK

Specific aim: *Still further enlarging the vocabulary and purifying it.*

Text, Chapter XVIII and Exercises.

Themes of last week considered. See that the pupils use new words in their themes. After the theme which brings in sea terms, use subjects nearer the experience of the pupils.

Report in a theme Friday, in simple narrative, the result of a visit to a cotton gin, the ice plant, the mill. Accurate, correct terms are to be used.

Notice vocabulary in the outside reading. Note simplicity of diction in *Pilgrim's Progress*, and the opposite in Pope's *Iliad*.

THIRTEENTH WEEK

Specific aim: *Relating "Silas Marner" to the work of the text book.*

Keep the text in Rhetoric near at hand for ready reference.

Begin *Silas Marner*. Use as much of the introduction as will awaken interest (pp. 7-32), and Chapters I to IV.

Remember the work with the dictionary in reading aloud. Notice words to illustrate former discussions in the text.

Encourage pupils to bring words over from their reading vocabulary into their speaking vocabulary in themes and recitations.

A weekly theme: Imitate the description of Raveloe, (*Silas Marner*, p. 36). Or, describe your own town, using appropriate words. Or, dramatize a portion of outside reading. (See Simons and Orr's *Dramatization*, p. 15, Third Year.)

Free reading. The pupils may compare passages in the outside reading with passages in *Silas Marner*, in respect to the effective use of words. For example compare "The Amazons of Cranford," *Cranford* (pp. 31-33) with *Silas Marner*, Chapter I (pp. 33, 34.)

A sample week of class exercises, applied to this first week of the study of *Silas Marner* follows. It may be of interest to the teacher who wishes more detail than the outlines above given.

A WEEK OF CLASS EXERCISES ON SILAS MARNER

MONDAY: Questions on the life of George Eliot previously assigned for recitation. Questions about her work and method. See Introduction (pp. 12-25). Assign theme work for the week. Reserve the themes of last week for discussion on Friday of this week.

TUESDAY: *Silas Marner*, Chapter I. Give close attention to the words in the first paragraph (p. 33). Note especially the use of words in the first sentence. From reading the paragraph aloud, note that the writer seems to have range in vocabulary, and that she talks with ease. Have some pupils give the substance of the first paragraph, then read the paragraph aloud and compare the reading with the recitation in respect to vocabulary. Note in general how much is explained about Silas in this chapter, and how much work the chapter does in the story. Note the writer's use of color, sound, odor, taste words to make the scene real. See that pupils understand hard words, and that they can use them correctly.

WEDNESDAY: Chapter II. Read the description of Raveloe (p. 50). Note the simile in the second paragraph (p. 51). Discuss with the class the note at the bottom of page 58. Read carefully the last paragraph on page

58 to see what words suggest sounds, colors, touch. See how the picture of Silas with his gold is made real (p. 59). Notice particularly the nouns and the verbs.

THURSDAY: *Silas Marner*, Chapter III. Consider the conversation in Chapter III. Note localisms, improprieties, barbarisms. Consider note at the bottom of page 72, on the realism of the author. Discuss the progress of the story, and the work this chapter does in the story.

FRIDAY: Compare the themes from last week in the matter of diction with the scene at the end of Chapter IV (pp. 83-85), the scene in which Dunstan Cass finds Marner's gold. Call attention to the words which suggest action. Do not allow the word studies to obscure the progress of the story as a whole, but stop long enough on well written passages to allow pupils to get the sense impressions the writer must have had when she wrote the story.

The attention of the teacher is called to the dramatization of *Silas Marner*, page 15, Third Year, Simons and Orr's *Dramatization*. Chapters VI, VII, XIII, XIV, XVI, and XIX are dramatized. These may be used for class production, or they may serve as models for the dramatization of other scenes.

In the study of a classic the teacher will do a useful work if he succeeds in making the pupils *familiar* with the book. This takes time and patience, but it is an end worth striving for. Introduce pupils to the classic and make them its friends. In life, if we have found them worthy, we make friends of those we have learned to know thoroughly.

FOURTEENTH WEEK

Specific aim: *Increasing the vocabulary.*

RECITATIONS

Note suggestions for the study of *Silas Marner* in the Marsh Manual.

Study Chapters V, VI, VII, VIII.

Remember oral composition in the class discussions. See that words are properly pronounced in reading aloud.

See that the dictionary is used. Attention may be called to hard words, and the class may be asked to report on them after looking them up in the dictionary. Put the words in the class note book.

WRITTEN WORK

Let the writing this week be a selection copied exactly from the outside reading. The pupil may select what seems to him to be well written with respect to the choice of words and freedom of vocabulary, or the class may dramatize Chapter VI. This chapter is used in Simons and Orr's *Dramatization*. The teacher may compare the class dramatization with this.

READING

Free reading. Encourage pupils to notice the author's use of words in the book they are reading outside of class. For example, contrast Pope and Bunyan in this report.

FIFTEENTH WEEK

Specific aim: *Increasing the vocabulary through the class study and through the written and oral exercises.*

Silas Marner, Chapters IX, X, XI, XII, XIII.

Deal with the class as with an advanced reading class.

Compare any sections which seem suitable in the themes with the work in class.

Add new words noticed in the study to the class note book.

An exercise in increasing the vocabulary: A theme from History, Mathematics, Science, or Language in which words are used accurately. Or a dramatization. This will make a good vocabulary exercise if the teacher prefers it to other theme work.

Preparation for the last term report. A formal written report is expected.

SIXTEENTH WEEK

Specific aim: *Increasing the vocabulary. Bringing the reading vocabulary over into the speaking vocabulary.*

RECITATIONS

Consider themes of last week. *Silas Marner*, Chapters XIV, XV, XVI, XVII, XVIII. Notice hard words, spell them, define them, use them. For example (pp. 205-209), note the use of: "iterated," "propensities," "conjecturing," "fend," "s c r a t," "moithered," "gymnastics," "catechise."

WRITTEN WORK

Last reading report of the first half. This may be a formal written report, following the usual form required by the teacher.

READING

Last reading report for the first half.

SEVENTEENTH AND EIGHTEENTH WEEKS

Special aim: *Review of the main points in the text and in "Silas Marner." Mid-year examinations which will assist in the review of the main points and test progress in writing.*

Finish *Silas Marner* and review the book as a whole. (See introduction, p. 25, for an analysis.)

General review and first term examinations.

Review. No theme this week.

Review. The reading for the first half should be completed by this time.

(SECOND HALF YEAR)

NINETEENTH WEEK

Specific aim: *Conception of oneness in the sentence. Increase of the vocabulary.*

Herrick and Damon's *New Composition and Rhetoric*, Part IV, Chapter XIX.

See that every member of the class understands the meaning of principles of composition, and especially, unity as applied to the sentence. Test the class thoroughly on the examples given in the text (pp. 328, 329).

A theme Friday: A simple story of a visit to some professional man, doctor, lawyer, dentist, engineer, or the like, with an attempt to use new words drawn from the profession investigated for the week.

Free reading. Encourage pupils to notice sentence unity in their outside reading. They may bring examples of long, well unified sentences to class. For example, *Pilgrim's Progress* (pp. 35, 36, 38 and 39).

TWENTIETH WEEK

Specific aim: *Formation of the habit of making unified sentences. Increase of vocabulary.*

Text, Chapter XIX, and exercises in Sentence Unity.

Theme of last week considered for sentence unity and range in vocabulary. This week the teacher may emphasize sentence unity in his criticism of themes.

A simple story of a visit to an art gallery. The use of terms which relate to painting or sculpture or architecture is to be encouraged. An imaginary visit if the pupils cannot visit a gallery or have not visited one, or a theme about pictures, or sculpture, or architecture may be proposed.

Free reading. Notice new words.

TWENTY-FIRST WEEK

Specific aim: *Drill in clear sentence structure. Increase of the vocabulary.*

RECITATIONS

Text, Chapter XX; "Coherence in Sentences."

Themes of last week considered for sentence structure and use of words.

Let the teacher give most of his attention in criticism to coherence in sentences.

WRITTEN WORK

A story or imaginary newspaper account of a concert. The pupils should use proper musical terms, not technically, but with the freedom of a well educated reporter.

READING

Free reading.

TWENTY-SECOND WEEK

Specific aim: *Habit of clearness in sentence making. Increasing the vocabulary.*

Exercises in connection with Chapter XX in the text.

Give two or three days to oral composition. Watch the oral sentence structure and the use of words. Let the themes be three minutes in length. Give general impersonal criticisms.

Get contributions for the class note-book.

No written theme, but an oral reading report may be substituted.

Let the pupils prepare short oral reports on the books they are reading outside of class. If the book is long, and the pupil has not finished it, he may report on a portion of it. Let the reports bear upon the subject under discussion in the class.

Oral reading, report. The report is to show how the reading is done, but it may also review the points under discussion in the class. For example, the pupils may report to the class a list of twenty or more words found in outside reading — for the class note-book.

TWENTY-THIRD WEEK

Specific aim: *Formation of the habit of good emphasis in sentence making; and increasing the vocabulary.*

Text, Chapter XXI; "Variety and Emphasis in Sentences." Teach this chapter thoroughly. Effective composition depends very much upon proper emphasis. Ineffective, loose sentences have poor emphasis. Compound sentences which should be complex have bad emphasis. Unconscious repetition of unnecessary words gives bad emphasis.

A description or story of a play attended. The moving picture play may be utilized, but the pupil should try to name the mechanism accurately and use appropriate terms in criticising the story, not technically, but with freedom.

Free reading.

Encourage the pupils to note and bring to class passages which reveal variety in sentence structure, and sentences which are well emphasized.

TWENTY-FOURTH WEEK

Specific aim: *Habit of good sentence emphasis developed. See that the pupil knows good sentence structure and demonstrates it in his writings. Increase of the accurate vocabulary.*

Exercises. Text, Chapter XXI. Themes of last week criticised and discussed. See whether or not the sentences are well emphasized, but encourage freedom in vocabulary.

A story of an automobile ride, a motorcycle ride, an airship ride, a buggy ride, a horseback ride. Concrete and specific words are to be employed.

Free reading.

See if the study of the text and the practice in writing have inspired a liking for a good sentence. Encourage pupils to bring in good sentences from their outside reading.

TWENTY-FIFTH WEEK

Specific aim: *Idea of paragraph unity developed.*

RECITATIONS

Text, Chapter XXI. Paragraph Unity. Develop the idea of paragraph unity by means of short themes in class. Write paragraphs for criticism on the blackboard.

WRITTEN WORK

Themes, a paragraph in length, in class. Paragraph themes are short enough to be written on the blackboard. If written thus, the whole class may discuss them.

If the teacher has a balopticon, or apparatus for projection, let the themes be thrown on a screen.

READING

Free reading.

Encourage the pupils to look for various kinds of paragraphs in their reading and note the difference in narrative, descriptive, and expository paragraphs.

TWENTY-SIXTH WEEK

Specific aim: *Idea of paragraph clearness developed.*

Habit of paragraph structure developed.

Study of the principle of coherence in paragraphs.

Paragraphs in class. The teacher may work with the class just as he would with a drawing class. He may move about the room and give personal assistance.

Coherent paragraphs, in class. They may be drawn from the outside reading as reading reports, or from other subjects in school, or from personal experience.

A few themes relating to the reading the pupil is now doing outside of the class.

TWENTY-SEVENTH WEEK

Specific aim: *Idea of proportion and emphasis in the paragraph developed.*
Habit of paragraph structure developed.

Text, Chapter XXII: proportion and emphasis in paragraphs, with class exercises.

Use convenient exercises from the text (pp. 384-392).

The teacher should see that he and the text book have explained good paragraph structure, that the pupil can explain good paragraph structure, and that the pupil uses good simple paragraph structure in his oral and written work.

Writing and criticizing paragraphs in class. The teacher may direct the theme work in class personally.

Free reading.

TWENTY-EIGHTH WEEK

Specific aim: *Teaching the relation of the paragraph to the whole composition, and making clear what a whole composition is.*

Text, Chapter XXIII: "The Whole Composition." The teacher will find interesting material for class discussion here. He may assist his pupils to grow in thought power by asking them to write well unified, coherent, well proportioned whole compositions. He may help the class outline or plan the paper on *As You Like It* Monday or Tuesday.

A long theme, a whole composition, drawn from the Introduction to *As You Like It* (pp. 11-43). This play is to be taken up in class next week.

Free reading. Let the pupils who are reading essays outside the class, Lamb's Essays, for example, talk in class about some of these essays as examples of the whole composition. A rough analysis of an essay would be good.

TWENTY-NINTH WEEK

Specific aim: *Appreciation of "As You Like It" in detail. Increase of the reading and speaking vocabulary.*

RECITATIONS

Begin *As You Like It*. Introductory material and Act I. Compare the prose with modern prose.

Pupils should prepare on the notes and glossary.

Themes of last week read in class, and tested as whole compositions.

WRITTEN WORK

A formal written report on the outside reading, due Friday: a whole composition or a dramatization may be used if the teacher desires.

READING

Last outside reading of the year begun. Pupils who are reading *Julius Caesar* outside of class may compare *As You Like It* with *Julius Caesar*.

THIRTIETH WEEK

Specific aim: *Appreciation of the problems of the dramatist; appreciation of Elizabethan English.*

Act II, *As You Like It*. Memorize passages which the teacher may select. Act II, scene III, lines 38 to 55 (p. 78), and act II, scene V, lines 1 to 8 (p. 84), and act II, scene VII, lines 12 to 34 (p. 88), are suggested.

Read aloud to get the sound of blank verse. Notice the earlier meaning of words.

Study the notes. The notes are important, but the pupil must not miss the impression of the whole act.

A theme, two or three paragraphs long, based on the play, Orlando; Rosalind; Prose in the Play; The blank verse; The forest of Arden, etc., are suggested as theme subjects.

Let these themes be well planned, whole compositions.

Free reading.

THIRTY-FIRST WEEK

Specific aim: *Appreciation of the workmanship of Shakspeare. Increase of the reading and speaking vocabulary.*

Act III, *As You Like It*. Study of notes, structure, characterization, appreciation of the poetry of the play.

Some of the better themes of last week read in class and discussed.

Adaptation of portions for presentation.

A character study from the play in a short theme for Friday. The pupils may select a character that interests them and give their understanding of that character.

Free reading. Pupils may be encouraged to compare other poetry with that in *As You Like It*. Some members of the class will be reading poetry.

THIRTY-SECOND WEEK

Specific aim: *Familiarity with "As You Like It."*

Act IV, *As You Like It*. Adaptation of portions for class production if the teacher likes.

Study of details and study of the work of this act in its relation to the whole play.

Theme on the setting of the play, or humor in the play, or famous passages in the play, or the minor characters in the play, in the nature of a well planned whole composition.

Free reading.

THIRTY-THIRD WEEK

Specific aim: *View of the play as a whole.*

Act V, *As You Like It*, and review. This brief study of Elizabethan English should be of assistance in enlarging the vocabulary.

A written analysis of the play to show general structure. This may be a

Reading finished.

RECITATIONS

Get a view of the play as a whole by review and analysis.

WRITTEN WORK

graphic analysis if the teacher likes—that is, a chart showing in what acts and scenes certain characters appear, or an outline analysis of the plot to show the exposition, rising action, climax, suspense, and catastrophe.

READING

THIRTY-FOURTH WEEK

Specific aim: *Increased clearness and effectiveness in oral composition.*

Oral reading reports.

No written theme, but oral reading reports may be substituted.

Oral reports on outside reading.

A SAMPLE WEEK OF ORAL COMPOSITION—THIRTY-FOURTH WEEK

The subject material is to be taken from the outside reading.

MONDAY: Consider first some of the papers which were handed in last Friday. The purpose is to review the play as a whole. Then begin the oral reports on the outside reading. Begin with the first name on the roll and continue until all members of the class have spoken or reported, or plan an order which will give every pupil drill in composition. Pupils should speak without notes, or with such notes as may be placed on a very small card. The reports are to be exactly three minutes in length, and the teacher may keep the time or appoint a timekeeper. There is excellent drill in the attempt to make an interesting concise report in three minutes. The pupil should have an outline of his speech or report in mind, and should attempt to use words correctly, but freely.

Give time at the end of the hour for general good-natured criticism, which is to praise as much as it is to point out defects.

Plan the work for Tuesday. The pupils will understand after the few reports on Monday how to improve their oral compositions.

Let the pupils hand in the outline of their three-minute speeches. In this way the teacher may find out if all have prepared, even if all do not recite.

TUESDAY: At the beginning of the hour, the teacher may point out some of the general faults and some of the successes of the day before.

Continue the three-minute themes. The pupils should stand at their desks for reports or recitations. Encourage them to talk straight ahead. Encourage frank, friendly discussion of oral themes with the aim of making the themes better. Show the pupils what to do; without much comment they will see what not to do. The success of a theme may be measured by the attention it demands, and by its effect on the class.

The pupils should give the teacher the outline of their three-minute speeches, at the end of the hour. He may find out by looking them over rapidly how the pupils have prepared, and whether any are unprepared.

WEDNESDAY: The teacher may use five minutes for general criticisms. He may show the value of good articulation, the value of looking straight at the hearers, the value of trying to assume an easy position on the floor. He need not go much further into the principles of public speaking.

Continue the three-minute reports. If the pupils are not well understood, they may explain their outlines to the class, or may be asked to put the outlines on the board. In the discussions and criticisms the pupils should be made to feel that they are all working together, with the teacher, for better oral expression. No sharp criticism should be allowed. It is better for a boy to try for three minutes to explain his idea, even if he makes many mistakes, than not to try at all. The story of Henry Ward Beecher's reply to the young man who criticised his grammar will encourage some of the backward ones. "When the English language gets in my way, it doesn't stand the ghost of a chance," Beecher said in effect to the young man. If the teacher succeeds in getting

pupils to talk and to talk right on, he may soon assist them to talk more correctly and more effectively.

The pupils may hand in their outlines; often, they are only cards with a few points jotted upon them.

THURSDAY: Allow some of the pupils who did not make interesting reports to try again after criticism of their work has been given. Perhaps they were too general. Perhaps they did not get out all they had in their minds. Take an hour for the discussion of any one theme, if the class gets interested in it, and if the work seems to be getting somewhere toward a better development of the theme.

Show how some of the themes fail in selection, classification, and condensation. Show how some of the themes may be made more interesting.

Listen to the voices. Suggest means to make the voices more pleasant. See that every word is heard by every member of the class.

Suggest the enumerative method for three-minute reports, that is a summary of points in the first sentence, and then a development of points in order.

FRIDAY: It should be remembered that the reports this week are to indicate interest in the outside reading and to indicate to the teacher how the reading was done.

The teacher may discuss briefly the value of oral compositions so far given as reading reports. He may criticise briefly the choice of subjects.

He may suggest that the plan of enumeration for clearness may be carried out in the compositions today; that is, the pupil may plan his speech to announce three points, or enumerate three points in his first sentence. He may then take up his points in the order named, and devote approximately a minute to each.

Pupils should hand in the card outlines.

THIRTY-FIFTH AND THIRTY-SIXTH WEEKS

Specific aim: *To give the pupils an opportunity to review important points and to test their knowledge, and their progress in writing.*

General Review and Final Examinations.

THE THIRD YEAR

SPECIFIC AIM

In Reading: *Appreciation of American writings and writers; knowledge of the important facts of literary history; and comparison of American classics with English classics.*

In Writing and Speaking: *Increased appreciation of American Literature by means of well selected exercises in writing and speaking; and increased correctness and effectiveness in writing and speaking, by means of continued drill and the reading of models.*

CLASS WORK: The class time during the Third Year may be given to a study of Abernethy's *American Literature* and to a classic for each term. The classic selected for the first half of the year is Franklin's *Autobiography* edited for class use. The classics selected for the second half are *Washington, Webster, Lincoln Selections*.

As in the first and second years, the class time is divided in the half year to give a long period for the study of the text, and several consecutive weeks for the intensive study of a classic. Reviews and tests should be given as often as the teacher thinks they are necessary.

THEME WORK: Composition work, oral as well as written should be carried on with the study of literature to keep the pupil in practice, and to deepen his appreciation for literature. Habits of correct and effective expression are to be formed, and the teacher will need all of the four years to form them. Some pupils learn best by doing, some best by contemplating models. Let the teacher take advantage of both the study of models and frequent drill in writing and speaking. The pupil often, by trying some of the problems that the masters have tried, will come to appreciate more the masters and the masterpieces.

Some of the written work should be considered in class, some of it written in the class hour. Some themes should be read by the teacher outside of class time and returned promptly to the pupils. Individual conferences on writing and reading should be frequent, if possible.

OUTSIDE READING: The outside reading is to be managed this year as in the First and Second Years, except that now the classics may be made to supplement the class work more. The list below includes American classics which should be read, if the teacher and pupils can conveniently arrange it so, when the authors are studied in the text. Several English classics which may be related to the work in hand are included. Aside from the classics and the text, the teacher should depend on the school library for selections which neither the text nor the supplementary classic gives. The proposed list of classics to be read outside of class follows:

American Literature, Three of the following:

*Longfellow: *Narrative Poems.*

*Poe: *Poems and Tales.*

Irving: *Oliver Goldsmith.*

Emerson: *Essays and Addresses.*

*Hawthorne: *Twice-Told Tales.*

The House of the Seven Gables.

English Literature, Two of the following:

Shakspeare: *Twelfth Night.*

Henry V.

Burke: *Speech on Conciliation with America.*

Maeaulay: *Essays on Addison and Johnson.*

Addison: *The Sir Roger DeCoverley Papers.*

*Goldsmith: *The Vicar of Wakefield.*

The pupil will have read in connection with his other work by this time several selections from American Literature. His grade readers also gave him many selections.

The outside readings will be discussed briefly here to guide the teacher in assigning the list for free reading and to indicate what relation some of the books may have to the work now in progress. The teacher may well devote a day to awakening interest in the readings.

Longfellow's *Narrative Poems* may have been read before. The Lake English Edition contains "Evangeline," "Hiawatha," "The Courtship of Miles Standish," and several of the "Tales of a Wayside Inn." Pupils may enjoy reading some of these for the second time when Longfellow is discussed in class. (See Simons and Orr's *Dramatization*, for dramatizations of some of these poems, and suggestions.)

Poe's *Poems and Tales* may have been read in part before. The Lake Edition contains: "To Helen," "Israfel," "The City in the Sea," "The Raven," "Ulalume," "Annabel Lee," "The Bells," "Eldorado;" and these tales: "The Assiguation," "Ligeia," "The Fall of the House of Usher," "A Descent Into the Maelström," "Eleonora," "The Oval Portrait," "The Masque of the Red Death," "The Pit and the Pendulum," "The Gold-Bug," and "The Purloined Letter." (See Simons and Orr's *Dramatization*, for dramatization of the work of Poe, and suggestions.)

Irving's *Oliver Goldsmith* may be read along with *The Vicar of Wakefield*. Both books will prepare the way for a portion of the study of next year in English literature. Note that the biography is sympathetic. Note the likeness in spirit between Irving and Goldsmith.

Emerson's *Essays and Addresses* will be rather hard reading for many, but Emerson is called the sage for youth and should be read for new ideas. Pupils may grow in thought power by trying to think his thoughts after him. The book will show the value of ideas in writing.

The selections from Hawthorne will not be difficult for anyone to read. Let the teacher explain why and when each selection was written. Pictures of American Authors, of their homes, burial places, and illustrations of their writings will awaken interest. Many good illustrations for American writers can be obtained. Look over the Perry Pictures. (Perry Pictures

*Classics marked with a star are represented in Simons and Orr's *Dramatization*.

Company, Malden, Mass.) Send to the towns in which the writers lived for picture post cards. Hawthorne and other American writers may be illustrated in this way.

Shakspeare's plays, interesting in themselves, will be more interesting now after a close study of *As You Like It* in the second year. The teacher may awaken interest in some of the leading characters or call attention to interesting scenes, or read passages.

Burke's *Speech on Conciliation*, so often studied intensively in the High School, has been put here into the reading list. It is hard reading. It should be related to American History and the Revolutionary Period in American Literature. Pupils should be encouraged to find out something about Burke before beginning to read the text and should read the introductory material. They should notice his high political principles and his effective argument. The teacher should explain the main rules and requirements of this type of writing.

Macaulay's *Essays on Addison and Johnson* will help to prepare for the work of next year. Franklin may be compared with Addison and with Johnson. Franklin's discussion of how he learned to write will make Addison the more interesting here. The essay on Addison will make *The DeCoverley Papers* more interesting.

The DeCoverley Papers, interesting in themselves, will be related to the essay of Addison and to the *Autobiography* of Franklin. Eighteenth century England and America may be compared here.

Goldsmith's *Vicar of Wakefield* is prepared for by the reading of Irving's *Oliver Goldsmith*. Pupils may read both books.

THE THIRD YEAR BY WEEKS

(FIRST HALF YEAR)

FIRST WEEK

Specific aim: *Awakening interest in American Literature.*

RECITATIONS	WRITTEN WORK	READING
Abernethy, <i>American Literature</i> , Chapter I. Try to awaken interest in the work of this year. Define literature. Define American literature. Mention important American writers and try to find out what impression members of the class have of them.	No theme.	Outside reading. Give list of readings and devote one day to a talk about them. (See introduction, third year, "Reading.")

SECOND WEEK

Specific aim: *Knowledge of the facts of American literary history. Appreciation of the relation of Literary History to Political History.*

Text, Chapter II, at least in part.	Dramatization or a weekly theme drawn from the outside readings. (See sixth week for type.)	Free readings. Let the readings supplement the class work.
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THIRD WEEK

Specific aim: *Clear knowledge of Literary history, and of the writers of the period.*

RECITATIONS	WRITTEN WORK	READING
Text, Chapter II completed. Let the teacher give additional illustrations drawn from American literature.	Dramatization, or a weekly theme drawn from the outside reading. (See sixth week.)	Free reading.

FOURTH WEEK

Specific aim: *Teaching of facts. Knowledge of the writers and their characteristic writings.*

RECITATIONS	WRITTEN WORK	READING
Text, Chapter III, about half. Let the teacher supplement the text with illustrations drawn from American literature.	Dramatization, or a theme drawn from the outside reading. (See sixth week.)	Free reading.

FIFTH WEEK

Specific aim: *Teaching of facts about writers and writings, but facts about writers subordinated to first-hand knowledge of the writings themselves.*

RECITATIONS	WRITTEN WORK
Text, Chapter III completed. Let the teacher supplement the text with illustrations.	Dramatization, or a theme from the outside reading. (See sixth week.)

SIXTH WEEK

Specific aim: *Literature made real through exercises in dramatization.*

RECITATIONS	WRITTEN WORK	READING
Text, Chapter IV, begun.	Theme from outside reading, or dramatization.	Free reading.

A SAMPLE WEEK OF CLASS EXERCISES—SIXTH WEEK

MONDAY: Discuss with the class a portion of the text previously assigned for recitations. Discuss with the class an assignment for theme work in dramatization. Theme suggestions for dramatization:

Irving's *Oliver Goldsmith*:

A meeting of the Literary Club (pp. 185, 366).

Goldsmith before the Surgeons (p. 146).

An imaginary conversation between Dr. Johnson and Dr. Goldsmith. (Goldsmith becomes acquainted with Johnson, pp. 168-171.)

Hawthorne's *Twice-Told Tales*:

Scene from "The Ambitious Guest" (pp. 365-76).

Simons and Orr's *Dramatization*, Introduction (p. 40).

"A Rill from the Town Pump," a bit of adapted monologue (pp. 174-181).

A scene from "The Gentle Boy" (p. 97).

"David Swan" (pp. 218-25). See also Simons and Orr's *Dramatization* (second year, p. 74).

Hawthorne's *The House of The Seven Gables*:

A scene in Miss Hepzibah's shop (pp. 56-64).

A scene in which Phoebe and Holgrave figure (pp. 361-67). Hepzibah and Clifford (p. 294 ff.).

Poe's *Poems and Tales*:

"The Purloined Letter" (pp. 291-297).

"The Gold-Bug," finding the treasure (pp. 231-243).

"The Fall of the House of Usher" (pp. 103-133).

"The Raven," arranged for tableaux.

Longfellow's *Narrative Poems*:

"Evangeline" or "Hiawatha," a series of tableaux arranged with appropriate readings from the text.

TUESDAY: Discuss a portion of the text with the class. Talk over the progress of the dramatizations. Get an expression as to what scenes will be prepared by Friday.

WEDNESDAY: Continue such portions of the text as remain. If Poe and Hawthorne are the writers for discussion, get some comment on the dramatization of their works. Ask pupils to talk about the stories they are reading or have read from Poe or Hawthorne. Ask pupils to bring in some of their dramatizations as far as they have finished them for general discussion.

THURSDAY: Discuss some of the dramatizations from Hawthorne or Poe. Plan with the class an informal dramatic presentation for Friday. Assign parts for Poe's *Gold Bug*, for example. Some pupil may have scenes arranged which will be convenient to follow.

FRIDAY: A rather impromptu play of Poe's *Gold-Bug*. Make the finding of the gold the climax even if the story order and emphasis is changed. Begin with the *Gold-Bug* and the deciphering of the directions for finding the gold. Then proceed to the hunt, and the successful issue. Let the pupils make up action and dialogue. Enter into the spirit of the production; it will be a crude production, but it will help to make the story real. If the pupils hesitate to furnish action and dialogue, or if the teacher hesitates to try action and dialogue, let him read portions of the story, while the pupils arrange pictures or tableaux of the chosen scenes. After the part suitable for presentation is made real, the teacher may well call the attention of the class again to the order of events in Poe's writing of the story. Show that his interest was not so much in the securing the gold as in the problem involved in finding where it was located. Show how this ratiocinative tale differs from other stories.

SEVENTH WEEK

Specific aim: *Facts of literary history and biography subordinated to first hand knowledge of the writings.*

RECITATIONS

Text, Chapter IV.
Themes considered in class.

WRITTEN WORK

Dramatization, or
theme on outside
reading.

READING

Free reading. Encourage pupils to read for information, instruction, and enjoyment. Ask them to relate this reading to the class work.

EIGHTH WEEK

Specific aim: *Facts of literary history and biography used to make the readings vital and real.*

Text, Chapter IV completed,
and a portion of Chapter V.
Themes considered in class.

Theme on any-
thing which has in-
terested the pupil in
class or in the out-
side reading.

Free reading.

NINTH WEEK

Specific aim: *Thorough review of facts.*

Text reviewed. Written test on
Friday.

Written test on
Friday.

Free reading.

TENTH WEEK

Specific aim: *Approach to an appreciation of Franklin.*

Franklin's *Autobiography* begun.
Review Franklin in the text, p. 67.
Consider Introduction (p. 9).

Theme on Frank-
lin. Let this be gen-
eral:
What I Know Now
About Franklin.
Franklin in Ameri-
can History.
A Brief Biography
of Franklin.
Franklin, the
Writer.

Free reading.

ELEVENTH WEEK

Specific aim: *Making the life and times of Franklin real.*

RECITATIONS

Franklin's *Autobiography* (pp. 27, 28, and pp. 29-81).

Read and discuss the work together. Ten pages a day will finish the book in time for review. See suggestions in Marsh's *Manual* for passages to read aloud and for theme suggestions.

The class should become thoroughly familiar with the life and times of Franklin through this study.

WRITTEN WORK

Theme: Franklin's Diplomatic Service (pp. 16-18) or The Scientific Use of Kites, Then and Now, or Franklin's Father (p. 39), or Franklin, the Printer (p. 52).

READING

Free reading.

TWELFTH WEEK

Specific aim: *Consideration of how Franklin learned to write, in the light of what the pupils have learned of composition.*

Autobiography (pp. 81 to 130). Themes read and criticised in class to awaken additional interest in Franklin.

Theme: How Franklin Learned to Write (p. 45), or Books That Influenced Franklin (p. 42), or Franklin's First Visit to London (p. 85), or The First Library in America (p. 129).

Free reading.

THIRTEENTH WEEK

Specific aim: *Franklin considered as a practical, moral man.*

Autobiography (pp. 130 to 180). Get the facts as in a history lesson.

Remember oral composition in recitations and discussions. Read aloud. See that new words are mastered. See that pronunciation is good.

Add new words to the class note book.

A report on the outside reading. A formal report, or a dramatization of a selected portion of book. Franklin in Philadelphia (p. 62), or Franklin the printer in London (p. 100) are suggested.

Free reading.

FOURTEENTH WEEK

Specific aim: *Franklin contrasted with the early writers of Colonial New England; with Cotton Mather and Jonathan Edwards, for example.*

Autobiography (pp. 180-230). Notice the worldly-wisdom of Franklin. Notice his practical nature. Contrast him with early New England Puritans like Mather and Edwards.

Consider the reports on the outside reading one day of this week.

A theme on the class work:

Mrs. Franklin (pp. 63, 67, 80, 128, etc.). The Franklin Stove (p. 188).

Franklin and the University of Pennsylvania (p. 189 ff.).

An Imitation of Poor Richard's Almanac (p. 155).

Free reading.

FIFTEENTH WEEK

Specific aim: *Seeing Franklin in public life.*

RECITATIONS

Autobiography continued (pp. 230-268). Notice Franklin, the soldier, diplomat, and philosopher; note his association with scientists of his day.

Devote a day or two to oral composition, subjects drawn from the class work, or from the outside reading.

WRITTEN WORK

Dramatized selections may be acted, or oral reports on reading may be given in place of the written work.

READING

Free reading.

SIXTEENTH WEEK

Specific aim: *General view of the autobiography. Appreciation of the autobiography as a piece of literature.*

Review *Autobiography*. Finish oral composition.

No written work.
Finish oral reports.

Oral reports on reading.

SEVENTEENTH AND EIGHTEENTH WEEKS

Specific aim: *Review to fix in mind important facts of literary history, to deepen acquaintance with early American life and writings, especially the life of Franklin, and to show pupils what progress they have made in their own thinking and expression.*

General review and first term examinations.

(SECOND HALF YEAR)

NINETEENTH WEEK

Specific aim: *Appreciation of American Literature, especially poetry.*

RECITATIONS

Text, Chapter V, completed.

The teacher may give supplementary material or draw upon the outside readings. The school library should contain the works of all the important American writers, and the teacher should utilize them. First hand acquaintance with literature is more important than study about literature.

WRITTEN WORK

Imitation of some of the simple American poems, or themes from the outside reading. (See the Marsh Manual for theme subjects on each of the classics.)

READING

Free reading.

TWENTIETH WEEK

Specific aim: *Appreciation of American Poetry.*

Text, Chapter VI. Supplementary work as the teacher sees fit. The class will have read many of the American poems in readers. Poems may be memorized.

Some of the themes of last week read in class.

Another exercise in verse composition. The pupil may choose an American poem for imitation, something related to the work of the week.

Let the school library be used. Selections from Longfellow, Whittier, Holmes, Lowell, Emerson, and others may serve as models.

Free reading.

TWENTY-FIRST WEEK

Specific aim: *Appreciation of American Prose.*

RECITATIONS	WRITTEN WORK	READING
Text, Chapter VII. Last week's themes considered in class. Some of the themes may be compared with the models they imitate.	Theme: Suggestions to Poets or Prose Writers in My Home Community; What Subjects for Poetry or Prose Writers Would Find There. (The work of the textbook is on Southern Writers.)	Free reading.

TWENTY-SECOND WEEK

Specific aim: *Appreciation of the work of different parts of America.*

Text, Chapter VIII. The teacher may give supplementary material, using the school library.	A theme from history related to class study.	Free reading.
Last week's themes considered.		

TWENTY-THIRD WEEK

Specific aim: *Knowledge of facts of literary history and biography. Appreciation of the work of the writers.*

Text, Chapter IX. Use the text to awaken interest in typical selections.	A theme from the outside reading in the nature of a report.	Free reading.

TWENTY-FOURTH WEEK

Specific aim: *Knowledge of recent writers.*

Text, Chapter IX, finished and reviewed.	A weekly theme on any writer mentioned in the text this week. Let the pupils look up material on the writer outside of the textbook. He may use the school library.	Free reading.

TWENTY-FIFTH WEEK

Specific aim: *Knowledge and appreciation of recent writers.*

Text, Chapter X, begun. Themes considered in class; they may give the class considerable information in addition to that brought out in other recitations.	Outline for a theme to be handed in next week, a so-called fortnightly theme. The outline should be a record of work done, not merely a promise of what the pupil will do later.	Free reading.

TWENTY-SIXTH WEEK

Specific aim: *Knowledge of American writings in the light of literary history and biography.*

Text, Chapter X, completed. Outlines for fortnightly themes considered. These outlines should contain	Finished fortnightly theme, due on Friday, on the plan worked out last	Free reading.

RECITATIONS

all the material the pupil will use in his theme. Next week, then, he may spend his time wholly on the problem of expression, and not be under the necessity of gathering material.

WRITTEN WORK

week, outline to be handed in with the theme.

This theme is to be longer than the usual weekly themes.

READING

TWENTY-SEVENTH WEEK

Specific aim: *Review of main points in the text to emphasize them.*

General review of the text, with a written test on Friday.
Themes considered in class.

Preparation for written test, Friday.

A portion of reading completed; reports next week. The reports are to be oral, or dramatized selections, suitable for presentation.

TWENTY-EIGHTH WEEK

Specific aim: *Drill in oral composition. Testing the outside reading.*

Give the week to oral reports on the outside reading; oral compositions in the nature of three to five minute speeches or recitations.

No written theme. Oral composition or dramatized selections acted in class, either to be drawn from the outside reading.

Oral reports, or dramatized selections from the outside readings given in class.

TWENTY-NINTH WEEK

Specific aim: *The requirements of argumentation and exposition made plain.*

Begin the *Washington, Webster, Lincoln* selections. Consider introductory material.

Part Five of Herrick and Damon's *New Composition and Rhetoric* may be taken up here if the teacher wishes it. The discussion of Exposition and Argumentation may be of use in preparing to read the Addresses and Speeches in the chosen classic.

A brief biography of Washington. The school library may be searched for material. The Encyclopedia, American History and Histories of American Literature will furnish material from which the pupil is to select a title, or theme, narrowed to convenient size.

Suggestions: Washington the Boy. Washington the Youth. Washington the Soldier—French-Indian War. Washington in the Revolution. Washington the President.

Free reading.

The class should read in review, in the American Literature text, "The Revolutionary Statesman."

THIRTIETH WEEK

A WEEK OF DAILY EXERCISES, WASHINGTON'S "FAREWELL ADDRESS"

Specific aim: *Appreciation of the spirit of Washington. Review of the Revolutionary period in American literary history.*

MONDAY: Consider some of the themes of last week. Select those that will help the class in the study of "The Farewell Address." Review rapidly the work of last week. Give emphasis in review to "The Parts of a Discourse" (pp. 19-24), omitting the outline of the Bunker Hill Monument Address (p. 24 ff.). Consider Washington's "The Farewell Address" (pp. 35-41). Outline the address as far as the class studies each day. (See Model, Introduction, p. 24 ff.). In the notes (p. 135 ff.) consider "Authorship," and a portion of the topic, "The Occasion and the Circumstances." Begin at once to notice the "universal element of truth," and the "evidence of a great personality" in the address. The notes in this section, "The Occasion and the Circumstances" begin with this significant sentence: "What is excellent in literature is preserved because of the universal element of truth and the evidence of great personality in it." Note the spirit of the author in beginning the address. Note the dignified tone of the address. Note from the beginning the "repression of the controversial spirit" in it. Read aloud as much as possible. It would be a good plan to make an outline on the blackboard of the portion studied for the day. When the outline is completed, the class may read aloud, noting the outline as they read. Assign for Tuesday pages 41-45.

TUESDAY: Outline the portion (pp. 41-45) on the blackboard and read and discuss that portion. Consider this as a division of the whole composition, and notice the division of the subject into sections and into paragraphs, but above all, get the thought of the address, and appreciate the purpose and sincerity of the man who gave it. The notes (p. 136) will help teacher and class analyze this portion of the study.

WEDNESDAY: Outline with the help of the notes and by searching out paragraph topics the section of the Address (pp. 46-51) and review the points discovered Monday and Tuesday. On Tuesday some attention was given to paragraphs in the study. Today some attention may be given to sentences, but the main emphasis should be on the thought of the essay. Subordinate the study of form to the study of content.

THURSDAY: Outline first, then read aloud the remainder of the address (pp. 51-55). Let the outline show the logical structure of the piece. Let the reading aloud emphasize the "oral quality" of the address (see Introduction, pp. 14-15) for a discussion of "The Oral Quality" in speeches and addresses. Some particular attention may be given today to words, since the whole composition, the paragraph, and the sentence were noticed on the other days of this week. Discuss, that is, spell, define, get the history of such words as (pp. 51-53):

insidious	primary	belligerent	extraordinary
conjure	controversies	acquisitions	emergencies
wiles	artificial	humor	harmony
baneful	vicissitudes	permanent	recommended
impartial	collisions	peculiar	preferences
defence	pursue	unnecessary	mutual
partiality	efficient	defensive	independence
connexion	neutrality	remote	illusion
fulfilled	scrupulously	implicate	intrigue

Notice how these words are used in the address. Consider the sentence (p. 53) beginning, "But even our commercial policy," etc. Notice the punctuation in this sentence. Some people think in commas and periods merely; some think also in colons and semicolons. See how Washington thinks.

FRIDAY: Put the whole outline together and take a bird's-eye view of "The Farewell Address." Review the main points. The analysis is a means to an end. The end is familiarity with the address. The pupils should carry away with them a real knowledge of this speech, and an appreciation of "the appeal of great national principles which the address embodies." Collect the themes which are due today. Assign for Monday of next week Webster's "The Character of Washington." Tell the class that this is an exposition of the principles found in Washington's "Farewell Address."

THIRTY-FIRST WEEK

Specific aim: *Review of the National and Civil War periods. Study of argumentation and exposition in Webster's speeches and addresses.*

RECITATIONS

"The Farewell Address" completed; "The Character of Washington" (p. 56) begun. Review Abernethy (p. 212). Read the better themes of last week.

WRITTEN WORK

Theme: A brief biography of Lincoln in preparation for the study of some of his speeches. Let the subject be narrowed to suitable size.

READING

Free reading.

THIRTY-SECOND WEEK

Specific aim: *Appreciation of the formal oratory of Webster's day.*

"The Bunker Hill Monument Address" (p. 74). Themes of last week read.

Theme: An account of the Battle of Bunker Hill; material to be drawn from American history.

Free reading.

THIRTY-THIRD WEEK

Specific aim: *Comparison of later oratory as represented by Lincoln with earlier American and English oratory as represented by Webster and Burke.*

Selections from Lincoln begun. Read aloud. Note the difference in oratorical style between Webster and Lincoln.

Consider some of the best themes of the last week in class. Read Holmes' "Grandmother's Story."

This, with the pupils' themes, will awaken interest in the "Bunker Hill Monument Address."

A short imitation of the Gettysburg Speech. Compare President Lincoln's Speech, 1863 (p. 117 ff.) with President Wilson's Speech at Gettysburg, 1913, which the teacher may find in newspaper files.

The reading report is due next week. Pupils who are reading Burke may compare him with Webster and Lincoln. Compare Burke with American orators.

THIRTY-FOURTH WEEK

Specific aim: *Review for clear understanding and appreciation of American oratory.*

Review the Washington, Webster and Lincoln selections. Written test on Friday. Themes considered.

Written report on outside reading, last report. This may be a dramatization.

Reading finished.

THIRTY-FIFTH AND THIRTY-SIXTH WEEKS

Specific aim: *General review of the half year, not as a test to furnish the teacher knowledge, but to help the pupil fix important facts in mind and measure his progress.*

General review and final examinations.

THE FOURTH YEAR

SPECIFIC AIM

In Reading: *Thorough knowledge of the important facts of English Literary History; appreciation of typical masterpieces of English Literature by means of the intensive study of classics and extensive reading in selected classics; and the development of taste in reading.*

In Writing and Speaking: *Development of taste and appreciation in reading by means of writing; and continued drill in correct and effective writing through longer and more carefully planned exercises.*

CLASS WORK: The time of the class in the first half of the Fourth Year may be given to recitations and discussions based on Newcomer's *English Literature*, Chapters I-XII; to Shakspeare's *Macbeth*; and to Milton's *L'Allegro*, *Il Penseroso*, *Comus* and *Lycidas*. The text covers English literary history from the beginning to the end of the seventeenth century. Let it furnish the background for the study of the classics; that is, take up *Macbeth* when the Elizabethan Period, Chapter X, is finished, and take up the *Minor Poems* of Milton when the Caroline and Puritan Period, Chapter XI, is finished.

In the second half of the year study the text from Chapter XII to the end, that is, the Eighteenth and the Nineteenth Centuries. When Chapter XV, "The Age of Johnson and Burke," is completed, take up Carlyle's *Essay on Burns*. When Chapters XIX and XX are completed, take up Tennyson's *Selected Poems*.

The classics suggested for study complete several of the College Entrance Requirements; they are arranged chronologically, a typical study for the sixteenth, seventeenth, eighteenth and nineteenth centuries; and they represent also such types of literature as the drama, the masque, the lyric, the prose essay, the idyll, and other forms of poetry. The teacher will be interested in the abundance of supplementary material which Newcomer and Andrews' *Twelve Centuries of English Poetry and Prose* gives. The school library should have several copies of this collection. Palgrave's *Golden Treasury* will be very useful for supplementary reading also.

Let study about literature be subordinated to first hand acquaintance with literary masterpieces. Reviews and tests should be given by the teacher as often as he thinks such exercises will increase the pupil's familiarity with English literature.

THEME WORK: The themes this year are longer than before and less frequent; they give pupils more time for careful planning; and they aim to give pupils drill in sustained composition. The written work should be associated with the study of literature and it should increase the pupil's appreciation for good literature; some themes, however, should be drawn from other sources than from reading.

OUTSIDE READING: The outside readings are given mainly to create interest in reading. This year, however, they may be made to follow the class work quite closely. For example, if a pupil should select for outside reading *Hamlet*, *Paradise Lost*, Thackeray's *English Humorists*, Macaulay's *Essays on Clive and Hastings*, Scott's *Quentin Durward*, and Dickens' *David Copperfield* he could make his reading supplement his class work. Palgrave's *Golden Treasury*, Macaulay's *Essays on Milton and Addison*, Thackeray's *Henry Esmond*, Dickens' *David Copperfield*, Ruskin's *Sesame and Lilies*, and Browning's *Selected Poems* is another interesting combination. It is altogether likely that the pupil will enjoy his reading more if he can make it supplement the class work. The teacher should help make the selections when asked for help, and he should try to awaken interest when he gives out the list of outside readings by commenting briefly on each book. The teacher and class will enjoy at least one class period given over to pleasant chat about the books in the reading list. The teacher may require reading reports in themes or in a formal note book. He should discuss with the pupils a satisfactory plan for the reports. (See "Outside Reading," first year.) The list suggested for the year is as follows:

Two Novels:

Scott: *Quentin Durward*.

Dickens: *David Copperfield*.

* Thackeray: *Henry Esmond*.

Two Essays:

DeQuincey: *Selections*.

Macaulay: *Essays on Clive and Hastings*.

Essays on Milton and Addison.

Thackeray: *English Humorists*.

Ruskin: *Sesame and Lilies*.

Two Units of Poetry:

* Chaucer: *Selections*.

Shakspeare: *Hamlet*.

Milton: *Paradise Lost*, Books I and II.

Dryden: *Palamon and Arcite*.

Browning: *Selected Poems*.

* Palgrave: *The Golden Treasury*.

To inspire interest in the readings the teacher should look over the introductory material or helps in the classics and encourage his pupils to read prefaces and introductions. The following comments are mere suggestions, which the teacher may enlarge upon at pleasure.

Quentin Durward may be interesting as a type of the nineteenth century historical novel. It may be compared with *Ivanhoe*. Following the map (p. 6) may lead the pupils to interesting places. Manners and customs and romantic material will be of interest.

David Copperfield is long, but it is interesting, the class may be told, because it is in a way autobiographical. It may be considered as a typical Victorian novel. It will help readers to appreciate English life and character. Peggotty, Barkis, Aunt Betsey Trotwood, Micawber, Uriah Heep, and Dora are household names in the English speaking world.

* Classics marked with a star are represented in Simons and Orr's *Dramatization*.

Henry Esmond will be especially interesting to those who can read *The Virginians* also. It will help pupils to understand the early eighteenth century, since some of the literary characters of the period figure in its pages. Esmond, and Lady Castlewood, and Beatrix are very interesting characters. Henry Esmond, like David Copperfield, is a good man. Two selections are made from *Henry Esmond* in Simons and Orr's *Dramatization*; "Esmond's Return from the Wars," and "The Making of Addison's Poem, 'The Campaign.'"

DeQuincey's *Essays* may be related to the early part of the nineteenth century and the study of Reviews and Reviewers, since DeQuincey contributed to the Reviews and was associated with some of the famous critics and editors of his day. "Joan of Arc" is an Englishman's defense of French character, and the "English Mail Coach," among other interesting matters, gives some good pictures of Oxford students and student life. DeQuincey's prose style is famous.

The *Essays* of Macaulay are typical nineteenth century essays. Macaulay's prose has been widely imitated. The *Essays on Clive and Hastings* give interesting pictures of India and England in the middle of the eighteenth century. Those who are interested in Burke will see him to advantage in the trial of Warren Hastings. The *Essays on Milton and Addison* may be used to supplement the study of these writers and their periods.

Thackeray's *English Humorists* will supplement the study of Thackeray himself and the study of such writers as Swift, Steele, Pope, Sterne, and Goldsmith.

Ruskin's *Sesame and Lilies* will be interesting when the class is studying the later nineteenth century. It will help pupils to appreciate the spirit of Ruskin. What Ruskin says about books and reading should interest all members of the class. What Ruskin says of "Lyceidas" (p. 60) is worth noting.

The selections from Chaucer may be used when the class is studying the Chaucer Period. The pupils will not read the Old English easily, but they may get the story of "The Nun's Priest's Tale," and "The Pardoner's Tale," and they may read some of the shorter poems and the notes about them in order to appreciate the influence of French and Italian poetry upon English poetry in this age. They may compare "The Knight's Tale" with Dryden's *Palamon and Arcite*. The teacher may read some of the *Chaucer Selections* and call attention to the language and versification (p. 58). Book Four of Simons and Orr's *Dramatization* contains suggestions for the use of "The Prologue," adapted to dramatic treatment through the tableaux, accompanied by reading. See "The Evening at the Tabard" (p. 31).

Hamlet may be read when the class is studying Macbeth. It will give an additional tragedy from Shakspeare, and an additional unit from the Elizabethan Period.

Milton's *Paradise Lost* may be read when the class is studying Milton or in the latter part of the seventeenth century. It may be related to the Puritan and Cavalier Period.

Dryden's *Palamon and Arcite* may be read in connection with Dryden and compared with Chaucer's "The Knight's Tale," of which it is a translation.

Browning's *Selected Poems* may be used to acquaint the reader with Browning, to contrast Tennyson and Browning, and to represent one phase of Victorian expression.

Palgrave's *Golden Treasury* may be used throughout the year, since it contains illustrations of poetry in all the modern periods. The teacher should have a copy and each pupil would do well to select this as one of his units of reading. If all the class could have this classic the teacher could refer to it in the study of each chapter. No book in the list will be treasured more by the pupils when they get to know it.

THE FOURTH YEAR BY WEEKS

(FIRST HALF YEAR)

FIRST WEEK

Specific aim: *Conception of the purpose of literature. Awakening interest in the work of this year.*

RECITATIONS

Newcomer's *English Literature*, Chapters I and II.

Newcomer and Andrews' *Twelve Centuries of English Poetry and Prose* (pp. 1-28), contains selections from Beowulf, Caedmon, Bede, and the Anglo-Saxon Chronicle.

WRITTEN WORK

Theme, due Friday: Books I Have Read and Liked.

The pupil's list of readings for the term is to be given the teacher by Wednesday.

READING

Give list of outside readings and explain the nature of reports. Awaken interest in the reading. (See Outside Reading above.)

SECOND WEEK

Specific aim: *Learning the facts of the Old English Period and the Early Middle English Period.*

Discuss some of the themes submitted last week. Talk over the selection of outside readings.

Text, Chapters III and IV. (Newcomer and Andrews' *Twelve Centuries of English Poetry and Prose*, pp. 29-36; selections from Geoffrey of Monmouth, the *Ancren Riwle*, Proverbs of King Alfred.)

No theme. Let the pupils make general preparation for a long theme next week. Suggestions:

The Canterbury Tales, the Prologue.

The Pardoner's Tale Retold.

The Nun's Priest's Tale Retold.

The Times of Chaucer, Manners and Customs, a brief summary.

Outside reading, as in the other years, but related to the class work.

THIRD WEEK

Specific aim: *Understanding and appreciation of the Age of Chaucer, and of Chaucer as a poet.*

Text, Chapter V. (Newcomer and Andrews. pp. 37-62.)

A theme drawn from class work, or outside readings. Let the theme be longer than in the earlier years.

Readings.

FOURTH WEEK

Specific aim: *Learning the facts of Literary History of the Fifteenth Century with emphasis upon the Miracle Plays and Ballads.*

RECITATIONS	WRITTEN WORK	READING
Text, Chapter VI. (Newcomer and Andrews, pp. 69-124.) Review.	No theme. A written report on the outside reading is due next week.	Readings. Written report next week.

FIFTH WEEK

Specific aim: *Learning the facts of Literary History.*

		Readings.
Text, Chapter VII and Interchapter. (Newcomer and Andrews, pp. 69-124.)	A written report on outside reading. Longer reports than in the earlier years. The teacher will do well to suggest a form for the written report. He may adapt the form to the kinds of literature the pupils are reading.	

SIXTH WEEK

Specific aim: *Appreciation of Elizabethan Poetry.*

		Readings.
Text, Chapter VIII. (Palgrave's <i>Golden Treasury, Book First</i> . Newcomer and Andrews, pp. 125-150.)	No theme, but general preparation for a theme next week. Suggestions: The Sonnet in Shakspeare's day. Elizabethan Lyric Poetry, a brief summary. Allegory in Spenser's <i>Faerie Queene</i> . Pastoral Poetry; what it is. Typical examples.	

SEVENTH WEEK

Specific aim: *Learning the facts about Elizabethan plays and Elizabethan Prose. Preparation for the intensive study of a play by Shakspeare.*

		Reading.
Text, Chapters IX and X. (Newcomer and Andrews, pp. 151-219.)	Fortnightly theme drawn from class reading, or from outside reading.	

EIGHTH WEEK

Specific aim: *Close acquaintance with the play of Macbeth. Appreciation of the work of Act I.*

		Reading. It would be well for the whole class to read <i>Hamlet</i> ; to compare it with <i>Macbeth</i> as an additional play from the Elizabethan period.
Text, Review Chapter IX. Begin <i>Macbeth</i> . Introductory material and Act I. (Note suggestions to teachers, p. 37.) Act a portion of the play; that is, accompany action by reading of the lines. Instead of reciting lines the pupils may read them. Memorize Act I, Scene V, lines 17-33 (p. 60).	No theme. Preparation for a theme drawn from the study of <i>Macbeth</i> .	

NINTH WEEK

Specific aim: *Appreciation of details in Macbeth.*

RECITATIONS
Macbeth, Act II. (Note suggestions in the Marsh Manual.)
 The class will prepare on the notes and on the glossary each day.
 Memorize Act II, Scene II, lines 20-40 (pp. 75, 76).

WRITTEN WORK
 Fortnightly theme.
 Suggestions:
 The Character of *Macbeth*.
 The Character of *Lady Macbeth*. The purpose of the First Act. The Witches in *Macbeth*.

READING
 Reading.

TENTH WEEK

Specific aim: *Appreciation of details in Macbeth. Improvement in literary taste.*

Macbeth, Act III, notes, glossary, memory passages, study of the structure. Give short tests in placing and explaining significant quotations. A test Friday.
 Memorize Act III, Scene I, lines 48-72 (pp. 90, 91).

No theme. A test Friday on placing and explaining quotations; that is, place several significant quotations on the blackboard and ask pupils to locate them and explain their meaning.

Supplementary reading.

ELEVENTH WEEK

Specific aim: *Appreciation of plot work, and character work in the play. Familiarity with the play.*

Macbeth, Act IV. Structure, Character analysis, notes and glossary. Act a portion of the play by reading lines to accompany action. The lines may be memorized if the teacher makes the assignment several days before the scenes are to be acted.

Fortnightly theme.
 Suggestions:
 The Changes in *Macbeth's* Character.
Lady Macbeth's estimate of *Macbeth*.
 The Porter Scene.
 The Character of *Macduff*.
 The Love of *Macbeth* for *Lady Macbeth*.

Free reading or parallel reading. Reading in *Hamlet* suggested.

TWELFTH WEEK

Specific aim: *A view of the play as a whole. Interest in dramatic structure.*

Macbeth, Act V. The play as a whole analyzed. Act a portion of Act V, either with lines memorized or with reading. Written test Friday.

Memorize Act V, Scene V, lines 16-28 (pp. 145, 146).

Review.

Reading.

THIRTEENTH WEEK

Specific aim: *Understanding the Caroline and Puritan Period. Preparation for the intensive study of Milton's Minor Poems.*

Newcomer's *English Literature*, Chapters XI and XII. (Palgrave, Book II, Newcomer and Andrews' *Twelve Centuries*, pp. 220 to 289.)

A report on the outside reading.

Reading, along with the text, if possible.

FOURTEENTH WEEK

Specific aim: *Interested approach to the Minor Poems of Milton.*

RECITATIONS	WRITTEN WORK	READING
<p>Milton's <i>Minor Poems</i> begun: Life of Milton, His times. Introduction to "L'Allegro" and "Il Penseroso" (p. 33 ff.).</p> <p>See suggestions for tableaux of "L'Allegro" and "Il Penseroso" in Simons and Orr's <i>Dramatization</i> (p. 57).</p>	<p>No theme.</p>	<p>Reading.</p>

A WEEK OF DAILY EXERCISES—FOURTEENTH WEEK

MONDAY: Consider some of the reports on the outside reading which may be related to the period now studied, or to the work of Milton. See that the reports are well written. See that the pupils take an interest in their written work.

Discuss England in Milton's *Youth* (pp. 10-20).

TUESDAY: Discuss the life of Milton (pp. 20-33) as a "Drama in Three Acts." Discuss the introduction to "L'Allegro" and "Il Penseroso" (p. 33 ff.). Consider with the class the verse form of each of these poems; contrast the introduction to each with the body of the poem in verse form.

Assign for memorizing "L'Allegro," lines 25 to 50. Require the memory work in concert recitation, or call upon individuals. Go through the poem with the notes. Hold the class responsible for thorough preparation on the notes.

Assign "Il Penseroso" and notes for Thursday.

WEDNESDAY: Read and study L'Allegro. Require the memory work in concert recitation, or call upon individuals. Go through the poem with the notes. Hold the class responsible for thorough preparation on the notes.

THURSDAY: Read "L'Allegro" aloud. Compare it to a motion picture.

Recite on the notes of "Il Penseroso."

Assign lines 31-60 for memorizing.

FRIDAY: Read "Il Penseroso" aloud. The teacher may read, or the pupils may be asked to read. The notes should help the pupils to get their mental houses wired; the reading aloud may turn on the light.

Repeat memorized passages.

Compare the two poems.

Call attention to details which suggest pictures, colors, sounds, odors.

Notice lines often quoted such as:

"Light fantastic toe."
 "Every shepherd tells his tale
 Under the hawthorn in the dale."
 "Meadows trim, with daisies pied."
 "The cynosure of neighboring eyes."
 "The tanned haycock in the mead."
 "If Jonson's learned sock be on,
 Or sweetest Shakespeare, Fancy's Child,
 Warble his native wood-notes wild."
 "Of linked sweetness long drawn out."
 "Most musical, most melancholy."
 "I hear the far-off curfew sound
 Over some wide-watered shore,
 Swinging slow with sullen roar."
 "Where glowing embers through the room
 Teach light to counterfeit a gloom."
 "The story of Cambuscan bold."
 "Where more is meant than meets the ear."
 "And storied windows richly dight,
 Casting a dim religious light."
 "Till old experience do attain
 To something like prophetic strain."

The teacher may have a quotation contest on Monday of next week if he likes.

FIFTEENTH WEEK

Specific aim: *Appreciation of lyric and dramatic poetry.*

RECITATIONS

Study "Comus": note masque history and type, Puritan and Pagan elements, setting and occasion.

WRITTEN WORK

A theme on Milton. Suggestions: Milton's Education. Puritanism in Milton's Day. The Cost of a Masque. The Story of Comus Retold.

READING

Reading in Paradise Lost is suggested.

SIXTEENTH WEEK

Specific aim: *Thorough knowledge of Comus.*

Finish "Comus." Finish "Lycidas." (See "Comus" abridged, for High School Production, Simons and Orr's *Dramatization*, Fourth Year, p. 75.)

Oral reports on the outside readings.

Oral reports on the outside reading if the teacher desires oral work instead of written work.

Reading as before.

SEVENTEENTH AND EIGHTEENTH WEEKS

Specific aim: *Review of literary history and increased familiarity with Macbeth, and with the Minor Poems of Milton.*

General Review and First Term Examinations.

(SECOND HALF YEAR)

NINETEENTH WEEK

Specific aim: *Knowledge of the life and literature of the Early Eighteenth Century. Appreciation of the contrast between Classicism and Romanticism.*

RECITATIONS

Newcomer's *English Literature*, Chapter XIII. (Newcomer and Andrews' *Twelve Centuries*, pp. 290-345).

WRITTEN WORK

A theme in imitation of the "Spectator" or "Tattler." A make-believe school paper with a fanciful title may be run for a time. The teacher is editor and will accept only the best for reading aloud. A little originality and audacity may be encouraged.

READING

Reading parallel with class work as far as possible.

TWENTIETH WEEK

Specific aim: *Study of the rise of the English novel. Conception of what the novel as a form of literature implies.*

Text, Chapter XIV. (Newcomer and Andrews' *Twelve Centuries* as in last week.)

Prepare a contribution for next week's school paper. Suggestions: Prospectus; The Club; Sir Roger in Our Town; Our Church; Our Theatre; Our Ned Softly; Frozen Words; A Coquette at Heart.

Reading.

TWENTY-FIRST WEEK

Specific aim: *Familiarity with the life and expression of the Later Eighteenth Century. Preparation for the study of Carlyle's Essay on Burns.*

RECITATIONS

Text, Chapter XV. (Newcomer and Andrews' *Twelve Centuries*, pp. 346-414; Palgrave, Book III.)

WRITTEN WORK

Contributions to the Rattler, The Prattler, The Idler, The Brambler, or whatever the imaginary school paper is to be.

READING

Reading parallel with class work if possible.

TWENTY-SECOND WEEK

Specific aim: *Special study of Burns among his contemporaries.*

Text, Chapter XV, completed and reviewed. Give particular attention to Burns in preparation for the study of Carlyle's *Essay on Burns*.

See Burns (p. 225 ff. in Palgrave, and p. 401 ff. in *Twelve Centuries*).

See page 40 of the Lake Edition of Carlyle's *Essay on Burns* for list of the Poems of Burns mentioned in this essay.

A Spectator paper drawn from the outside reading. Let the pupil select his theme.

Reading.

TWENTY-THIRD WEEK

Specific aim: *Making the pupil familiar with Carlyle and Burns.*

Begin Carlyle's *Essay on Burns*. Give a lesson on Carlyle. Give a lesson on Burns. Give a lesson on the Geography of the Carlyle and Burns Country. (See map, p. 10.)

No theme.

Begin last outside reading.

TWENTY-FOURTH WEEK

A WEEK OF DAILY EXERCISES ON CARLYLE'S "ESSAY ON BURNS"

MONDAY: Assign a theme for Friday on a subject selected by the pupils. The study of last week will suggest a theme subject. The theme is to be somewhat like a Spectator Paper in general form and spirit. Take up Carlyle's *Essay on Burns* (pp. 43-48). In the recitation test the class on the notes (pp. 131, 132). See the note on page 42 also. What is the substance of the first paragraph of the essay? Where does Carlyle get the quotation in the third line? Define these terms which are used in the first paragraph: spinning-jenny, posthumous, penury, mausoleum (pronounce this word). Why does Carlyle use the words mausoleum, brave, shines, reared, in the fourth sentence of the first paragraph? Notice the quotation, "No man, it has been said, is a hero to his valet," in the context, second paragraph. What is the point of the second paragraph? What is the point of the third paragraph? The fourth? Get Carlyle's idea of biography in the fifth paragraph. Read this paragraph over two or three times. Assign it for memory work. Ask the class to have it committed by Thursday.

Assign for Tuesday pages 48-55. Ask the class to read aloud at home pages 43 to 48, and ask them to try to get acquainted with Carlyle as they read. Ask them to imagine they can see him and hear him. Have them find a picture of Carlyle and look at it. Have them study a picture of Burns also. Tell the pupils to prepare for Tuesday just as they would prepare a history lesson. They should get the points made by the writer. They should learn any words which are new

or strange to them. The teacher may ask them to be sure that they can define, pronounce and spell such words as:

prodigy	irrepressible	venerable	credulity
tumultuous	darksome	cranreuch	æolian
censure	eclipsed	anthem	articulate
lynx	azure	paragons	vintners
enthusiasm	melancholy	arcadian	gauging
intrinsic	pyramid	supercilious	
prosaic	effluence	abasement	
discerns	bauble	despondency	

Pupils should not think that they know these words until they have looked them up in the dictionary. Let them get the full significance, for example, of æolian, and arcadian, and abasement.

TUESDAY: Pages 48-55. Ask questions to find out how the class has prepared. Read aloud the portion for the day. Notice the figure of speech on pages 49, 50. "A Dwarf," etc. How does this figure apply to Burns? See how the thought of this figure is carried out in the paragraph following (pp. 50, 51). Notice "the purple patch" at the end of this paragraph. "Alas his sun shone through a tropical tornado," etc. What does Carlyle say of criticism on page 51? What is said about a true Poet on page 52? By referring to the poems of Burns find the quotations on page 53. Note on page 54 the figure of "The Peasant Poet"—"like a king in exile," and the application of it.

WEDNESDAY: Essay on Burns (pp. 55-61). What is the subject of this section? Note how the term sincerity is employed (p. 56). Get the significance of the comparison of Burns and Byron (pp. 58, 59). How is the reference to the letters of Burns brought in on page 60? If sincerity is one characteristic of Burns' poetry, what does Carlyle say is a second merit? (p. 61).

THURSDAY: Pages 61-72. Have the paragraph assigned for memorizing repeated. Some pupils may be sent to the blackboard to write the passage. Assign for memory work, to be called for on Tuesday of next week, the paragraph, "The poet, we imagine," etc." (pp. 62, 63).

Read aloud. Notice Carlyle's idea of a poet. What is "the whole Minerva Press?" Where does Carlyle get the quotation "from Dan to Beersheba?" What is the significance of Mossiel, Tarbolton, Crockford's, The Tuilleries? (p. 65). What does Carlyle say of "rugged sterling worth" in the poetry of Burns? (p. 66). What does redolent mean? Put the quotations (pp. 67, 68, 69) into their context. What does Carlyle say of the "strictly intellectual perceptions" of Burns? (pp. 70, 71).

FRIDAY: Pages 72-82. Collect the themes. Save them for consideration on Monday. Follow the thought from page 72 to 82 carefully. Place the quotations in this section in their true place in the poems of Burns. Test pupils on the notes and allusions. See that they get what Carlyle put into the thought. Review from page 43 to 82. Put the main points, or a general outline of the essay thus far on the blackboard. On the other days of the week pupils have given attention to details, allusions, etc.; be sure today that they are getting familiar with Carlyle's way of looking at things and with his thought. See that they are familiar with the essay from the beginning to page 82. Assign for Monday of next week the essay (pp. 82-130). Assign a written test on Carlyle's *Essay on Burns* for Friday of next week. The written test is to find out if they know the essay.

TWENTY-FIFTH WEEK

Specific aim: *Familiarity with Carlyle's Essay on Burns. Appreciation of the Nineteenth Century prose essay.*

RECITATIONS

Carlyle's *Essay on Burns* (82-89; 89-100; 100-114; 114-123; 123-130). See that the pupils get thoroughly familiar with the contents of the essay.

Remember oral composition in the discussions. Memorize the paragraph (p. 63) beginning, "The poet, we imagine."

Written test if time serves.

WRITTEN WORK

No theme. Perhaps a written test on the essay on Burns.

READING

As before.

TWENTY-SIXTH WEEK

Specific aim: *Knowledge of the life and literature of the early Nineteenth Century. Appreciation of romantic expression.*

RECITATIONS

Review Newcomer, *English Literature* and take in advance, Chapter XVI. (Palgrave, pp. 247-396; *Twelve Centuries*, pp. 415-527.)

WRITTEN WORK

If the pupils like the idea of the school paper with the teacher as editor, now on beginning the Nineteenth Century, the essays may be like those contributed to the Quarterly Review or the Edinburgh Review. The Spectator contains one type of the English Essay, the Edinburgh Review another type. Lamb's Essays are of the first type, Macaulay's of the second type.

Write a review of the book read outside of class in rather formal essay style as a contribution to "The School Review," or whatever the review may be named.

READING

Reading to supplement the class work directly if possible.

TWENTY-SEVENTH WEEK

Specific aim: *Knowledge and appreciation of Nineteenth Century prose and prose writers.*

Text, Chapter XVII. (*Twelve Centuries* and Palgrave's *Golden Treasury* as for last week.)

Preparation for a formal essay of the review type for next week. No theme this week.

TWENTY-EIGHTH WEEK

Specific aim: *Knowledge and appreciation of Victorian poets and poetry. Improvement in taste.*

Text, Chapter XVIII (Palgrave's *Golden Treasury*, Book IV: *Twelve Centuries*, The Victorian Age, p. 526 ff.)

An essay drawn from reading, of the formal type, that is somewhat like De Quincey's Essays, or Macaulay's or Carlyle's.

Reading.

TWENTY-NINTH WEEK

Specific aim: *Knowledge and appreciation of the Victorian novel and novelists.*

Text, Chapters XIX, XX.

No theme.

Reading as before.

THIRTIETH WEEK

Specific aim: *Review of Nineteenth Century expression and preparation for close study of Tennyson's poems.*

RECITATIONS

Text, finished and reviewed from Chapter XVI to the end. *Tennyson, Selected Poems*, begun.

WRITTEN WORK

A fortnightly theme on Tennyson, or on Browning, for comparison with Tennyson. Select a subject of suitable size under the general head.

READING

Reading to supplement the text.

THIRTY-FIRST WEEK

Specific aim: *Appreciation of Tennyson as a typical poet of the Victorian age.*

"Gareth and Lynette." Study notes, assign memory work. Use the introductory material. (See the Marsh Manual for suggestions for study.) (See also *Dramatization*, Fourth Year, p. 37.)

No theme.

Reading parallel with the text if possible. Read from the Victorian Period.

THIRTY-SECOND WEEK

Specific aim: *Appreciation of Tennyson's poetry. Improvement in critical taste. Improvement in writing through study of literature.*

"Lancelot and Elaine." Study Notes.

Memorize the first 33 lines (p. 126).

(See Simons and Orr's *Dramatization*, Fourth Year, p. 52, for dramatization.)

Fortnightly theme: The story of "Gareth and Lynette" retold.

The story of Arthur up to the time of "Gareth and Lynette." Allegory in "Gareth and Lynette." The story of "Lancelot and Elaine" retold.

Reading as before.

THIRTY-THIRD WEEK

Specific aim: *Appreciation and knowledge of poems read.*

Themes of last week read in class.

Study of "The Passing of Arthur," "Mariana," "Recollections of Arabian Knights," "The Poet."

No theme.

Reading as before.

THIRTY-FOURTH WEEK

Specific aim: *Appreciation of Tennyson's mastery of form, and appreciation of his spirit and range.*

"The Lady of Shalott," "The Palace of Art," "The Lotus Eaters," "Northern Farmer" (old and new style). Selections from "In Memoriam."

Last reading report.

Reading completed.

THIRTY-FIFTH AND THIRTY-SIXTH WEEKS

Specific aim: *Review intended to establish facts. Examination intended to test thought power, taste, and power of expression.*

REVIEW AND FINAL EXAMINATIONS

UNIFORM REQUIREMENTS FOR 1915-1919

Books that appear in the LAKE EDITION are in bold face type

GROUP I. CLASSICS IN TRANSLATION

The *Old Testament*, comprising at least the chief narrative episodes in Genesis, Exodus, Joshua, Judges, Samuel, Kings, and Daniel, together with the books of Ruth and Esther.

The *Odyssey*, with the omission, if desired, of Books I, II, III, IV, V, XV, XVI, XVII.

The *Iliad*, with the omission, if desired, of Books XI, XIII, XIV, XV, XVII, XXI. The *Aeneid*.

The *Odyssey*, *Iliad*, and *Aeneid* should be read in English translations of recognized literary excellence.

For any selection from this group a selection from any other group may be substituted.

GROUP II. SHAKSPERE

Midsummer Night's Dream
Merchant of Venice
As You Like It
Twelfth Night
The Tempest

Romeo and Juliet
King John
Richard II
Richard III
Henry V

Coriolanus
Julius Caesar
Macbeth
Hamlet

GROUP III. PROSE FICTION

MALORY: Morte d' Arthur (about 100 pages)

BUNYAN: Pilgrim's Progress, Part I

SWIFT: Gulliver's Travels (voyages to Lilliput and to Brobdingnag)

DEFOE: Robinson Crusoe, Part I

GOLDSMITH: Vicar of Wakefield

FRANCES BURNNEY (Madame d' Arblay): Evelina

SCOTT'S NOVELS: any one (Ivanhoe and Quentin Durward)*

JANE AUSTEN'S NOVELS: any one

MARIA EDGEWORTH: Castle Rackrent, or The Absentee

DICKENS' NOVELS; any one (A Tale of Two Cities, David Copperfield)*

THACKERAY'S NOVELS: any one (Henry Esmond)*

GEORGE ELIOT'S NOVELS: any one (Silas Marner)*

MRS. GASKELL: Cranford

KINGSLEY: Westward Ho! or Hereward the Wake

READE: The Cloister and the Hearth

BLACKMORE: Lorna Doone

HUGHES: Tom Brown's Schooldays

STEVENSON: any one of the novels which are out of copyright (Treasure Island)*

COOPER'S NOVELS: any one (The Last of the Mohicans)*

POE: Selected Tales

HAWTHORNE: any one of the novels which are out of copyright (The House of The Seven Gables)*

A collection of short stories by standard writers. (Types of the Short Story)

GROUP IV. ESSAYS, BIOGRAPHY, ETC.

ADDISON and STEELE: The Sir Roger de Coverley Papers, or Selections from The Tatler and The Spectator (about 200 pages)

BOSWELL: Selections from the Life of Johnson (about 200 pages)

FRANKLIN: Autobiography

IRVING: Selections from the Sketch Book (about 200 pages) or The Life of Goldsmith

SOUTHEY: Life of Nelson

LAMB: Selections from the Essays of Elia (about 100 pages)

LOCKHART: Selections from the Life of Scott (about 200 pages)

THACKERAY: Lectures on Swift, Addison, and Steele in The English Humorists

MACAULAY: One of the following essays: Lord Clive, Warren Hastings, Milton, Addison, Goldsmith, Frederic the Great, Madame D'Arblay

*Where a choice is given the volumes to be found in the LAKE SERIES are given in parentheses.

- TREVELYAN:** Selections from Life of Macaulay (about 200 pages)
RUSKIN: *Sesame and Lilies*, or Selections (about 150 pages)
DANA: Two Years Before the Mast
LINCOLN: Selections, including at least the two Inaugurals, the Speeches in Independence Hall and at Gettysburg; the Last Public Address, and Letter to Horace Greeley; together with a brief memoir or estimate of Lincoln
PARKMAN: The Oregon Trail
THOREAU: Walden
LOWELL: Selected Essays (about 150 pages)
HOLMES: The Autocrat of the Breakfast Table
STEVENSON: *Inland Voyage and Travels with a Donkey*
HUXLEY: Autobiography and selections from Lay Sermons, including the addresses on Improving Natural Knowledge, A Liberal Education, and A Piece of Chalk
 A collection of Essays by Bacon, Lamb, De Quincey, Hazlitt, Emerson, and later writers
 A collection of letters by various standard writers

GROUP V. POETRY

- PALGRAVE'S GOLDEN TREASURY** (First Series): Books II and III, with special attention to Dryden, Collins, Gray, Cowper, and Burns
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